

SEVEN DAYS

**'STUCK'
AT 200!**

Page 25
Eva Solberger
on VT vids

FREE



POTLUCK PROSE

Page 28

Writers reminisce about T-Day



BAKING WITH BOOZE

Page 32

Cocktail cooking at home



TRIPLE HITTER

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Alice Lwritt takes on turducken



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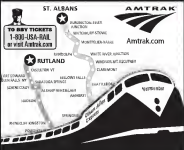


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Activism 101 at St. Michael's College

Think college is all about partying? Think again—two *Seven* days blog posts this week highlighted social justice activists at St. Michael's College. Students at the Edmund Burke College campus apparently take its social justice mission seriously.

On Sunday contributing writer Kevin J. Kelly wrote a post updating his news story

from October 20 profiling St. Mike's international "Share History" campaign, which urged Secretary of State Hillary Clinton to do more to end mass rape in Congo. As a result of that effort, SMC student organizers from will meet on December 15 with Melanne Verwoerd, U.S. ambassador-at-large for global women's issues.

Then, on Monday, the college hosted humanitarians Dr. Paul Farmer and deputy special envoy to Haiti and cofounder of Partners in Health, a nonprofit that provides health care services in impoverished parts of the world. Farmers took drew a crowd of about 100 people, many of whom had to watch the presentation via live video feed in a separate room. That didn't dampen their enthusiasm, *Seven* days online editor Cathy Reiserer attended that



Dr. Paul Farmer
 was asked to do 10 minutes

event, then wrote a blog post about Farmers talk, and about the many students present who were inspired by it. Find both posts on *Share the Seven* Days staff blog at sevendaysstc.com



Liam Dwyer and
 Kate Kelly

by Kevin J. Kelly

blogworthy last week...

SEVENDAYSSTC.COM/BLOGS



BY Lauren Cleve on
 the topic of the
 case, another killer case
 for a good cause



BY Joe Kucera on
 the topic of the
 case, another killer case
 for a good cause



BY Joe Kucera on
 the topic of the
 case, another killer case
 for a good cause



BY Joe Kucera on
 the topic of the
 case, another killer case
 for a good cause



BY Joe Kucera on
 the topic of the
 case, another killer case
 for a good cause

facing facts

SPARE CHANGE?
 Clavin's Pet Change has come up with a solution, but it's not free. Spare Change is a website where you can donate money to help pay for the care of a pet. The website is free to use, but the service is not. The website is free to use, but the service is not.



DISPOSING
 Disposing of a pet is a difficult task. It's not just about the pet, but also about the owner. The owner may be sad to see the pet go, but they also need to make sure the pet is disposed of properly. The website is free to use, but the service is not.



ANIMAL INSTINCTS
 Animal instincts are a natural part of a pet's behavior. They can be helpful or harmful, depending on the situation. The website is free to use, but the service is not.



MONKEY DON'T
 Remember the story about the monkey who was put in a box with a banana? The monkey was told not to eat the banana, but it did. The website is free to use, but the service is not.



That's how much money new visitors from a new site who are stable and successful in Burlington earlier this month. One of the two visitors now is on the way to a new site, but the other is on the way to a new site.

TOP FIVE

1. "The World's Most Beautiful Places in 2009" by Andy Berman. Property owners and travelers report on a new trend.
2. "The World's Most Beautiful Places in 2009" by Andy Berman. Property owners and travelers report on a new trend.
3. "The World's Most Beautiful Places in 2009" by Andy Berman. Property owners and travelers report on a new trend.
4. "The World's Most Beautiful Places in 2009" by Andy Berman. Property owners and travelers report on a new trend.
5. "The World's Most Beautiful Places in 2009" by Andy Berman. Property owners and travelers report on a new trend.

now we're following:

THE NEW YORK TIMES
 The New York Times is a leading news outlet. It's known for its in-depth reporting and analysis. The website is free to use, but the service is not.

THE NEW YORK TIMES
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FRYE **Sanita** **ROCKPORT** **NAOT** **fittlo** **TEVE** **WELL** **BOGS** **THE NEW YORK TIMES**

Clarks **Jambu** **rieker** **kamik** **KLOGS** **ahnu** **sano**

vibron **lavelingere** **Chaco** **patagonia** **UGG** **DARN TOUGH** **BIRKENSTOCK** **ecco** **MEPHISTO**

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taxpayer dollars illegally with "wanton disregard" while breaking the law. What am I missing here? The two people who are responsible for this action continue to hold their positions in the city administration and are allowed to make financial decisions that affect the taxpayers of Burlington. Why are they not punished with these illegal actions and put in jail?

Recently we have read about two state employees who have allegedly "billed" the state out of thousands, not millions, of dollars. They were charged and action was taken to ensure that they pay for their actions. And yet Mayor Kiss and CAO Leopold continue to "work" at their positions without any legal action being taken to ensure that these two individuals do not repeat these illegal activities. I, for one, am appalled! Where is the money coming from for BT to continue its day-to-day operations? Are there enough subscribers to cover the day-to-day operations costs? Or is the city administration reaching into other funds, such as the city employee retirement fund? The taxpayers really need some answers, as both Mayor Kiss and CAO Leopold have lost any credibility they had before this fiasco became public. It is time for Mayor Kiss to fire CAO Leopold and then to resign.

Herbert Langner
BURLINGTON

SHOT DOWNTOWN

I am almost positive that Dan Scott took my picture last week at the bus stop on Cherry Street. [A Photographer in "Sunset" For Taking Pictures on Church Street, March 12] I was waiting for the North Avenue bus that would take me to my job at the Ethan Allen Shopping Center. My hair was unkempt, I was wearing no makeup, and my bulky sweat pants and jacket could be described as less than flattering. If there was anything perverted or unsavory about his interest in me, I would have to applaud him for his unconventional taste. I believe that his interest in candid photography is as intrinsic to daily life and the human experience. One's hand, for every that a few foolish people's complaints resulted in him being banned, but at the same time I would argue that the bus stop on Cherry Street is a much more accurate cross-section of life than Church Street. As a result, I am glad to see that the real people have to go through to obtain the necessities of life. So, Dan Scott, unless you really are a creepy dude peering on the young ladies about town, I hope you keep roaming the side streets with your camera on hand. And if you still have a picture of an unattractive, lumpy girl at

a bus stop, know that she saw you taking her picture, and she's totally cool with it!

Erinna Chikar
BURLINGTON

TICKET TO SLIDE

Lauren Clark's ("Tickets, Please" November 5) is propagating a fallacy. Tickets are not about public safety; they are about revenue. So far for this fiscal year, which began July 1, the state of Vermont has received in excess of \$15 million in fare and traffic fines. This figure comes from the Department of Finance & Management for the state of Vermont. More than 85 percent of tickets are uncollected — people just send in the money. Most tickets are \$100 or less, and it is just not worth the time to contest them. The state is very well aware of this and banks on it — literally.

How many of us actually stop to question the legality of a ticket? A ticket is a "civil violation complaint." A "complaint" is a civil action in the "vicinage" that initiates a lawsuit. There must be "standing" to legally initiate a lawsuit. Standing is proof that the plaintiff (the police officer) has suffered injury or damage from the defendant's (your) actions. How many tickets conform to this standard? Yet that is the law. How can the legal system be above the law?

For those of us actually interested in knowing your rights, I suggest going to YouTube. Search for Marc Stevens, who wrote *Advocates in Legal Land*, and John Harris, who founded the People's United Community.

I have personally witnessed a police officer prepare himself and a judge commit treason by allowing a trial to continue at which the judge had no jurisdiction. It is blatantly obvious that the current government does consider itself above the law. Until we the people gather together and cut off their funding, the injustices will continue.

Amazinda Lovell
BURLINGTON

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New Members, by Steve Harrington

ONGOING Go Figure

From anatomical figures sketched in GORE TEX to boldly powerful human figures, **Steve Harrington**, Vancouver-based artist and Vancouver Center for the Visual Arts' guest, has a nod to traditional figure-drawing lessons while presenting a technological twist. Rather than trying to turn Americans sleep from their laptops, the Burlington artist captures the concepts in expansions of his new human form.

SEE ART REVIEW ON PAGE 12



Dancer at Niteclub

FRIDAY 19 & SATURDAY 20

Lighten Up

Waldenbury College students brighten the dance floor in many ways. One of this weekend's full showcases called "The Place of Dance" Boris Horn (pictured) '18 presents her senior thesis work. Incorporating theatrical, abstract choreography and lighting design. And the annual Newcomers Ball '18 features emerging dance artists step into the spotlight.

SEE CALendars LISTING ON PAGE 40



WEDNESDAY 17 Shaken, Not Stirred

Since **Flora Marini** formed in 1986, the 12-piece orchestra has been shaking up the music scene. With an eclectic mix of influences ranging from jazz instrumentals to chamber pop, the group's genre-bending works take listeners around the world. The band's Kingdon's 20th-anniversary album is set to arrive October 31st, and in the weeks leading up to the release, the group will be performing live at the Grand Snowline Lounge on Friday, July 19th.

SEE CALendars LISTING ON PAGE 40

3



SATURDAY 20

The Walking Dead

A costume designer's look at the show's costumes. "Walking Dead" costume designer **Robert Rodriguez**—and we'll expect to see more from the Queen City's makers of *True Blood*—has a look at the show's costumes. Rodriguez's look at the show's costumes is a look at the show's costumes. Rodriguez's look at the show's costumes is a look at the show's costumes.

SEE CALendars LISTING ON PAGE 40

THURSDAY 19

Thrill of the Kilt

Like any respectable Celtic music group, **Celtic Tenors** exhibit colorful bagpipes and plenty Highland dancing—but they're also well known for their wit. And with tongue-in-cheek humor, the group is devoted to the idea of "Kilt Your Thrill." To say the least, they'll have you all to laugh at—unleashed—in Celtic on Thursday.

SEE CALendars LISTING ON PAGE 41

THURSDAY 19

Ch-Ch-Changes

Playing the Chang's long music, including music from all around the world, started as an internet sensation. More than 20 million YouTube views of the version of "Ch-Ch-Changes" have been seen. But the project takes its message of finding world peace a step further with physical tours by the **Playing for Change Band**. It's going through the **Open House** this week.

SEE CALendars SPOTLIGHT ON PAGE 42

FRIDAY 19

Homeward Bound

From 1960s folk to pop, his "Homeward Bound" is a collection of character portraits, such as 2009's "Homeward Bound" **Ben Kessler** has always found a home somewhere. Kessler's new album, *Homeward Bound*, is a collection of character portraits, such as 2009's "Homeward Bound" **Ben Kessler** has always found a home somewhere. Kessler's new album, *Homeward Bound*, is a collection of character portraits, such as 2009's "Homeward Bound" **Ben Kessler** has always found a home somewhere.

SEE CLUB SPOTLIGHT ON PAGE 36

everything else...

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Legal Loose Ends

The ballots and hearings may be stacked away, but the War of Election 2010 is still being waged—in courtrooms.

Several lawsuits weaving their way through Vermont's judicial system could clarify state law regarding the role of out-of-state, independent political organizations, and may place limits on attack advertising during campaigns.

The case that could have the biggest financial impact is Attorney General **IRA NOBLELLA's** investigation into whether Republican **SEN. DAN BAKER** and the Republican Governors Association broke state law by sharing details of Dubich's internal polls. The polling might have helped script BGA ads attacking Shenn and brought pro-choice women to Dubich's rescue. State law bans outside groups and campaigns from coordinating activities, or even from "facilitating" each other's efforts.

After seeing Shenn in federal court to thwart the probe, the Dubich team switched gears and is now countering. On Friday, the campaign turned over internal documents to the AG's office. Some listed as strategic outside groups—Green Mountain Prosperity (funded by the BGA) and Green Mountain Future (funded by the Democratic Governors Association)—claiming they should have filed in-state political-action committees and adhered to Vermont's more stringent disclosure requirements regarding donors and expenditures.

"It think it was pretty clear that both were trying to influence the outcome of the election and, as such, should have filed as in-state PACs," said Shenn.

Green Mountain Future focused its ads on highlighting Dubich's support for keeping Vermont nuclear power plants open beyond 2012.

"We simply disagree with the attorney general about what set of papers we had to file," said **JOHN KENNEDY**, a GMP spokesman. GMP is registered in a section 527 group with the Internal Revenue Service and may continue to play a role here if Shenn's fight to extend VT's opening bid fails.

Protests are also at the center of a legal battle between two former campaign managers and Republican US Senate hopeful **SEN. MURRAY**. Both managers claim they are owed back wages.

On Friday, Berger's first campaign manager, **DAVE WATKINS**, was awarded a lien against the candidate's campaign

account for \$120,000 plus legal fees, a trial will determine if Watkins will have to pay even more.

Second Bertha campaign manager **JAY KARPAN** is allegedly owed more than \$300,000. At a separate court hearing Friday, Karpian agreed to enter mediation before filing a lawsuit.

"Given [that] the campaign has basically no money left and is about \$80,000 in debt, I may not see anything unless Ken wrote some of what I owed out of his personal account," said Karpian.

Bertha, who ran a clean and strong campaign against a popular incumbent, is rumored to be opening a run for governor in 2012, making good on her 2010 debts would certainly help his cause.

THE POSTELECTION REMOVAL OF THAT MATERIAL DOES NOT EXCUSE THE FACT THAT IT WAS PUBLISHED WHEN IT SHOULD NOT HAVE BEEN, OR IMMUNIZE THOSE WHO WROTE IT.

RITCHIE BERGER, ATTORNEY

In addition to being a high-spending office, Election 2010 was marred by a singular ugly tone in the gubernatorial race, thanks to the man once thought to be the "most gay in Vermont politics"—Brian Dubich.

One of Dubich's chief accusations against **SEN. DAN BAKER** concerned the Democrat's alleged anti-gayworkism. Dubich's camp even created a website with the URL dandubich.com.

One of the alleged "ethical lapses" involved \$80,000 contributed to the Shenn campaign by **GREEN MOUNTAIN FUTURE**, the Democrat's alleged anti-gayworkism. Dubich's camp even created a website with the URL dandubich.com.

Neither Dubich nor his campaign manager, **JOHN KARPAN**, offered proof of any pay-to-play scheme, but that didn't stop them from dragging Bitterroot through the mud from Bitterroot's "30-point jobs plan" posted Bitterroot's skills as an entrepreneur and exemplary employee.

Bitterroot personally asked Dubich to remove the defamatory allegations from the website. When that didn't happen, his lawyer, **ARTHUR BAKER**, sent a polite but firm cease-and-desist letter. In response, Dubich's campaign posted Berger's letter on its website and shared it with the media.

If they were hoping that would score off Berger and Bitterroot, they miscalculated. Big time.

"The postelection removal of that material does not excuse the fact that it was published when it should not have been, or immunize those who wrote it," Berger told "Fair Game." "Those statements remain in the public record and on news sites."

Maybe future campaigns will fact-check their own attacks, off Whit a concept.

Attorney **TOM SALMON** was the subject of a late game attack by the political life of its opponent, who successfully used the state to make it release a roadside video depicting Salmon's DUI arrest. Shenn is concerned too much of the video was made public and may still appear.

Though election day is now history, Shenn said it's important to see these cases to completion.

"If these cases were to go away as soon as the election was over," he said, "we would be opening the door to the future to Vermont becoming the Wild West."

Crashing Out

The big news from Gov. elect Peter Shenn's was his job for secretary of administration, current — and recently re-elected — Treasurer **AL SPALDING**.

The appointment means, of course, that Shenn will get to pick a new treasurer in real-time, after Spalding swears in and promptly resigns.

The last treasurer appointed by a governor was **PETER HENCKS** in 1905, according to the Vermont State Archives. The last time a gov appointed anyone to a vacant statewide office was 1997 Gov. **ROMANO** named appointed Democrat Bill Small after Spalding's general after **JAY ANGLIER** resigned to become chair justice of the Vermont Supreme Court.

Per the Vermont Constitution, Shenn can appoint whomever he chooses to replace Spalding, a fellow Democrat. Shenn law also allows him to take incoming addresses from either members of the party.

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One person not interested in becoming treasurer is Sen. **SHAWN SHAWLEY** (D-Laurens). "Let's put that runner to rest right now," she told "Four Games."

Shawley is taking on the role of Shawley's "special assistant" and will ride hard on developing a headband, curbing corrections spending and wringing efficiency from state government.

Shawley appointed his campaign manager and former Senate aide **ALAN MACLEAN** as secretary of civil and military affairs. In this role, MacLean will oversee communications and policy and act as a legislative liaison.

Shawley's chief of staff will be **KIA LOVE**, a strategist from the Democratic Senatorial Campaign Committee and a former staffer for the late Sen. **PAUL WILLIAMS** (D-NC).

Shawley's legal counsel will be **JEAN BROWNS**, who led the fight for both civil unions and same-sex marriage and as a lawyer at Langbeek Sperry & Ward.

Additional appointments could be made before Thanksgiving, Shawley said.

Word is, soon to be former Secretary of State **SEN. MARKOWSKI** is in line for a job, though it's still unclear what that might be: secretary of labor or commerce, perhaps.

Shawley is putting in place a faculty to control Democratic administration — an old Howard Dean. So, all you liberals waiting to hear what role Sen. **OWEN RABIN** (D-Cliffenden) will play in a Shawley administration, don't hold your breath.

Remember how Pres. **BARRACK OBAMA** rewarded progressives and liberals for their support?

Me, too.

Moving on Up

Yermest is soon to be former Lt. Gov. Brian Dubie has put his future in action home: up for sale and plans to relocate to a home on his family's property in Fairfield, where he and his brother operate a maple-syruping business.

"Saguenais in Fairfield calls," said the vice-mayor.

Dubie told "Four Games" the move had been part of his long-range plan, but was put on hold during his yearlong run for governor. With all the bids in college, who needs a four-bedroom maple cabin?

Some politicians believe Dubie could reinvent himself later as a state senator. That scenario worked for Gov.-elect Shawley, who lost the race for lieutenant in 2002. He returned to the Senate in 2006 and was elected president pro tem. U.S. Rep. **PETER WILSON** (D-VT) lost the race for governor in 1999 and

disappeared from elective office until 2002, when he was appointed to the Vermont Senate. In 2006, Wilson was lost in Congress.

When it comes to Dubie's future, re-entering politics seems at least as likely as growing a beard and sitting on the porch with a dog-eared copy of *Walden* or *Living the Good Life*.

Nothing Like the Real Thing

Sen. **ANDREW SANDERS** (I-VT) advises Pres. Barack Obama and Democrats to reinvigorate their base of support this way:

Push progressive legislation that protects the middle class and do not bowtow to the Right.

Last week, Sanders blasted proposals to raise the age when veterans can become eligible for Social Security benefits, and expressed dismay at Obama's signal that Bush-era tax cuts may be allowed to remain in place for the top 1 percent of U.S. wage earners, adding \$700 billion to the deficit.

"If you speak to the needs of average Americans and are prepared to fight for them and take on the big-money interests, this shows that people are prepared to support you," said Sanders after noting that House progressives were largely neglected to Congress, while conservative "liberal" Democrats took a "shellacking."

"If Democrats, however, try to sound like Republican," Sanders added, "then people will go with the real thing every time."

Funny, that.

Media Notes

Gannett has announced another round of company-wide layoffs affecting seven more jobs at the Burlington Free Press, according to the independent Gannett Blog. More unpaid layoffs are in the offing for early 2011.

Only one newsroom layoff so far — reporter **ANDREW SANDERS**. Luckily, she had already lived up a new pig out of state. New publisher **JAN ROSS** is more on whether the other six cuts will be layoffs, or if the daily will just let unfilled positions stay that way. ☐

Can't wait for Wednesday for the next *Four Games*? Tune in to 89.7 FM on Tuesday nights during the 11 p.m. newscast for a preview.

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Charged With Felony for Growing Pot, Mother Can't Tell Jury It Was "Medical"

BY KEN PICARD

Like most Americans, Sue Thayer always assumed that when she got her day in court, she'd be free to explain her actions to a jury. On August 2, 2007, Thayer was arrested and charged with cultivating 30 marijuana plants on her family property in East Willoughby. That's considered a felony in Vermont.

Thayer, a 55-year-old master gardener and mother of three with no prior criminal history, has never denied that she broke the law, only that she did so for a compelling reason: to save her son's life. Max Thayer has suffered from chronic kidney failure since infancy, and in recent years has needed marijuana to make it get by with the symptoms of nausea, suppressed appetite and chronic wasting.

But when Thayer finally goes on trial

in the coming months, she will have to defend herself without mentioning that key detail. Nor can Thayer say that Max's elder brother, Tristan, died of leukemia at age 25. A botany and molecular genetics major at the University of Vermont, Tristan also used marijuana to relieve the pain and nausea resulting from his repeated rounds of chemotherapy and stomach transplants.

"It's only fair for us to be able to tell the jury what happened," Sue Thayer says. "How can they decide when they don't even know the facts?"

Prosecutors don't dispute these facts, but the judge has ruled them inadmissible. On August 20, a sharply divided Vermont Supreme Court voted three to two that a jury cannot consider Thayer's plan for a "necessity defense" — that she broke the



Sue Thayer and supporters

law in order to prevent what is called in legal parlance as "unnecessary and compelling emergency" of "sufficient seriousness to outweigh the criminal wrong."

According to the high court, Thayer

failed to meet one of four legal hurdles for bringing forward a necessity defense, that she had no other reasonable recourse but to violate the law.

Neither brother was an Vermont's

Can a Pay Wall Save the Struggling Times Argus and Rutland Herald?

BY ANCY BROMADE

Figital news consumers, beware! No longer can you save a few bucks on newspapers by reading the *Rutland Herald*, *Times Argus* and the *Rutland Herald* for free online.

As of October 1, these dailies, both owned by Vermont Community Media, went behind a so-called

"pay wall." That requires readers who don't get home delivery to buy an online subscription for \$2.99 a week, or spend \$10 on a day pass. That's what it costs to get the scoop on state politics, high school sports and other happenings around central Vermont.

For years, conventional wisdom has held that newspapers should make online content free in order to drive up web traffic, thereby making that content more valuable to potential advertisers. But with daily newspapers losing print revenue faster than they can make it

up online, more and more are engaging in what *Editor & Publisher* calls the "great paywall experiment" and charging for news on the web.

Like daily newspapers everywhere, the *Times Argus* and *Herald* have taken serious hits at print subscribers

who migrated to the web and classified ads moved online to Craigslist. Since 2001, print circulation for weekday and Sunday editions of both papers has dropped by 36 to 43 percent. Business was so bad in 2009 that the company laid off 18 employees. And in this recession...

Special projects manager Bob

Mitchell explains that the new pay wall was designed to accomplish two things: to subsidize circulation revenue, which has been falling for years, and to create a new business model in which online news gathering can pay for itself solely through web advertising.

But will Vermonters accustomed to getting news for nothing open their wallets to pay for stories that, in some cases, they can still find elsewhere for free?

In fact, the *Times Argus* and *Herald* have sold around 600 e-subscriptions for \$2.99 each, and about \$100 day passes for \$1 apiece, Mitchell says. That's a small

fraction of the papers' combined 19,800 weekday print circulation, yet Mitchell says it's "way beyond expectations."

"We went into it with cautious fingers," he says. "But when we saw the numbers of people who were registering and paying, it was—I don't want to say we were giddy, but we were pretty excited."

Based on the experiences of other publications that have gone behind pay walls, the newspaper managers expected web traffic to drop anywhere from 10 to 90 percent. Page views here, in fact, dropped since the pay wall was introduced, though Mitchell won't say by how much, except to note

it's "not catastrophic."

"But we're not about traffic. It never has been," Mitchell says. "It's about serving our readership in the state of Vermont."

For that \$2.99 a week, online subscribers get full access to the websites of both papers and can download e-editions that reproduce every page of the print paper as an interactive PDF. A variety of slightly more expensive subscription packages offers readers access to the e-editions, plus



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LOCALmatters

Pay Walls

home delivery of the actual newspaper at The papers are developing an iPad app that's due next spring.

If the pay wall works, the timing could prove convenient. For the first time, respondents to an annual survey by the Pew Research Center for the People & the Press said they get more news from the web than from print newspapers.

So far, though, news websites pay walls have had mixed results. Time's chief, the short-lived attempt by the New York Times to charge for its columns online, was abandoned in 2007 when the paper's managers realized a subscription was a better source of online revenue. By contrast, the Wall Street Journal has built a loyal online subscriber base with financial news and analysis that readers have proved willing to pay for. And in recent months, newspapers such as Newsday, the Westchester Herald and the Worcester Telegram & Gazette, which swarmed by the New York Times Company, have started charging for online news.

David Murdoch, a former CNN assignment editor who shares the journalism and mass communications department at St. Michael's College, says he doubts whether the pay wall can work for the Vermont Gazette, but adds he's waiting for the day because "we need good, quality journalism."

"It's hard to imagine getting a critical mass of people paying for a local newspaper when they can go to another source for free," Murdoch says. "It's like the old phrase, 'Why buy the cow when you can have the milk for free?'"

New retired, Martin Langford of Vernon published the Bennington Register from 2004 to 2008. He blames a pay wall to "trying to get the grass back in the saddle. When you're hit with a disruptive technology, you've got to move with it and not try to prevent people from accessing it," he says.

Vermont's largest daily newspaper, the \$2,500-circulation Burlington Free Press, is still free online. But a number of smaller daily and weekly papers have restricted web access for years—or never put content online in the first place.

The Valley News, a daily serving Vermont and New Hampshire in the Upper Valley, has been officially behind the curve on the web, says editor Jeff Good. Years ago, Good says the paper's publisher advised him against putting the whole paper online. So the paper's website offers what Good calls a "Whisper Sample" of stories—a national, local, sports and an editorial. The rest of the day's headlines appear online but without the stories. You have to buy the paper to read them.

That might take a decade of conventional wisdom, but Good points out that the Valley News was one of only two newspapers in New England that added

circulation in the last six months. "I'd like to think that is partly because we're protecting our newspaper," he says.

The Cabotian Record, a fourth-generation family-owned daily based in St. Johnsbury, launched a redesigned website in November 3 and put most of its content behind a pay wall. Subscription rates range from \$18 for new reads to \$150 for a full year. So far, 64 people have subscribed, according to assistant publisher Todd Smith.

In 2008, the Record raised its subscription price from 50 cents to 75 cents, and lost almost 20 percent of its print circulation over the following year. For Smith, the pay wall decision hinged down on, "If you want good professional investigative journalism, you gotta pay."

One thing that's allowed some of Vermont's rural papers to all but ignore the web is a near monopoly on news coverage. M. Dickey Drysdale, owner and publisher of the weekly Herald of Randolph, notes, "We have daily newspapers that circulate here, but none can claim to have the full scope on our area. None of them really does."

**FOR US,
IT'S NOT ABOUT TRAFFIC.
IT NEVER HAS BEEN.**

**BOB MITCHELL,
TIMES ARGUS/HERALD
SPECIAL PROJECTS MANAGER**

His paper charges \$20 a year for access to the current week's paper online and currently has 176 e-subscribers. Total circulation is around 6000.

The Times Argus and Rutland Herald might be the only news sources in some towns they cover. But that's not the case at the St. Johnsbury, where their company's three partners—Vermont Press, Rutland County Press and Capital coverage with a dozen other news sources that are still going it every for free.

Among those providing free online coverage of the Statehouse are the Free Press, Seven Days, Vermont Public Radio, WCAX, WPTZ, the Bennington Register, the Bennington Banner and nonprofit news site VtGazette. The hard-charging founder and editor of VtGazette, Anne Gaffney, was a victim of layoffs at the Times Argus in 2008.

Mitchell admits the availability of free Statehouse news is a concern, and it doesn't help that the press has been recently less of its most sensitive reporters—Louis Perier and Dan Berlow—in jobs at left-leaning advocacy organizations. The solution, Mitchell says, is to produce a "top-of-the-line product."

"We have to be careful that we don't lose on both," he says, "but we do have to focus on what our readers most from that Statehouse coverage, rather than trying to beat the other guy." ☐

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New Play Explores a State of Alien Nation

BY HAROLD HARRISON



Concrete Kingdom, the second play from Burlington's **JOSH BRIDGMAN**, puts us in a super-laterally creepy place before it even starts.

When theatergoers file into the compact seating area of the still-new performance space, **RAY GUNDEL FOR THE DYNAMIC AREA**, they find actress **TRACY GORDON** in

stage and in character. She wears a full-skirted camouflage dress and combat boots that make her look like a demented, underwear-buffoon. (**JOHN SHANNON** did the costumes.) Behind her, a back drop evokes her surroundings: a cruder black bunker illuminated by single bulbs. In the foreground, a taddy bear occupies a high chair beside a card table that holds a chess set. A game in progress.

As the house lights remain on, we watch Gordich frantically sort through her collection of tin cans. We see her climb the bear, make a move on the chessboard, and snuff a stuffed bug to reveal a long shiny blade, which she examines with grim relief. Meanwhile, Marlene Dietrich songs play in an evocative loop, often discarded by atactic and achy effects.

Could anyone who's watched this bizarre pastiche feel forget it? Probably not. When the lights go down and the play proper starts, things get a little more predictable.

Bridgman's drama—actually a highly dramatized monologue—draws on familiar tropes of alien-invasion science fiction to take us down familiar but still compelling pathways of paranoia. Gordich's character, called simply "the Woman," believes ancient alien beings live among us. They masquerade as

man who was, she slowly began to suspect, too good to be true. Her conflict takes self-serious prepped segments, a girlish voice bubbling from a more ancient past. Gradually, we learn what brought her to the claustrophobic cell.

By its nature, paranoia is already claustrophobic—obsessive, circular.

BRIDGMAN'S DRAMA DRAWS ON FAMILIAR TROPES OF ALIEN-INVASION SCIENCE FICTION TO TAKE US DOWN FAMILIAR, BUT STILL COMPELLING, PATHWAYS OF PARANOIA.

humans, but she's glimpsed their true nature in their cold eyes. "The world is not ours," she concludes, her own eyes glittering with her imagined insight, "and it never has been."

"The Woman speaks into a microphone, recording her revelations for posterity as the roughly hour-long play progresses; she takes us on a journey into her pre-bunker past, when she dated a handsome

It's not easy to bend into a standard dramatic arc. Sometimes Bridgman (who also codirected), Gordich and costume designer **SHANNON**, manage to give variety and modulation to the monotony of isolation. (We don't, of course, know whether the Woman is mad or a genuine prophet of doom. But she is playing chess with a taddy bear.)

There's dark humor in the Woman's

A New Film Documents Refugee Experiences in Vermont

BY KEVIN J. KELLEY

More than 100,000's of interned film about refugees in Vermont runs only about 35 minutes long, but it manages to encapsulate the traumas and contradictions experienced by immigrants who come to the state to displaced persons.

"Welcome to Vermont," shows last week at Middlebury's **Isley Library** as a work-in-progress, focuses on newcomers from Iraq, Bosnia, Somalia and Rwanda. Without exception, the documentary suggests how the refugees differ from one another despite having some similar perspectives on their lives in Vermont.

"One reason I made this film is that there are so many stereotypes about refugees," Nagelova said at the screening. "Every person, family and group is actually unique."

The inaudible process of assimilation can be seen within a single frasp. A beautiful woman in her early twenties with long, wavy black hair speaks colloquial English in her mother's

wearing a headscarf looks on in silence. Viewers are also introduced to a young girl, daughter who's preparing critically for a night of trick or treating. This girl seems to thoroughly Americanize her costume. Even friends with whom she pranks and giggles.

"They don't want to be recognized as refugees," Nagelova says of these young Iraqis who arrived in Vermont two years ago. "They don't want to be different. They want to lose their accents."

A Bosnian man who looks noticeably like the late comedian **John Belushi** speaks of his love for Vermont and goals in America as he turns the spit for a goat he's roasting in his backyard. "I'm looking very much," he then adds. "I'm going to go back."

The Bosnian also complains about the ignorance he has encountered in Vermont. "People don't know where Bosnia is. They think Muslims are all terrorists." A few seconds later, he laments that "everything here is about money—everything."



Two refugees with director **KEVIN J. KELLEY**

Refugees from Somalia and Rwanda interviewed in the film have nothing negative to say about Vermont.

A Somali woman, wearing a full-length dress and a headscarf, says she has experienced no racism in Burlington. "Everything is good here—Vermont is calm," she says. So much so, the woman adds, that some Somalis who were resettled in other states are now making their way to the Burlington area.

"Vermont has been a shelter for me," says a young Rwandan man shopping greens at New Moon Café on Cherry Street in Burlington. "This

is a place where people are willing to open up to diversity." And he, in turn, has opened up to Vermont. "What's missing?" he remarks. "Is that I now know bread?"

Contrary to some outsiders' assumptions, refugees generally "don't want to remember what happened to them, or even where they came from," Nagelova says. "They want to move on."

She speaks from personal knowledge of displacement. Although Nagelova does not qualify as a refugee, she did leave her native Bulgaria in 1992 after

FILM

assertion that "the Frenchman, the Communists and the Zionists are all working together" to conceal the alien presence. There's resonant spooniness in her claims that "we're just bit players in the alien's drama," and "they know us better than we know ourselves." The theater of paranoia shugs has a shal-every directorial process who controls everything like a malevolent god.

At other points, the monotony of repetition threatens to take over. The Warner's past narratives needs more vivid detail and slaying to absorb our attention. Goldie's onstage performance successfully gets about, though her taped monologues are restless, alternating between chipper and chilling.

But the staging, which keeps Goldie nervously moving, is effective. And **ARMED AND DANGEROUS**'s muted design, weaving the old, vintage and sculptural modules with additional scenes by **W&A** clearly, becomes a drama unto itself.

After the show, Bridgman says the fractured, soundtrack records him of the experience of looking in a cassette tape someone has imperfectly recorded over, leaving pieces of the original recording behind in palimpsest fashion. It's a fitting metaphor for a play whose

protagonist insists she perceives a hidden world behind the blind fables of reality.

As Hollywood keeps charming our alien invasion movies that are basically just glorified slushers and shoot-'em-ups, it's nice to know someone can still dress up the modern equivalent of a truly twisted "Twilight Zone" episode — and realize it in the most gaudy theater.

Formerly a garage and loading dock, the Off Center's black box space is plucky bigger than a bunker, but it still evokes an industrial "concrete long-dorm" (being a warehouse) it's the perfect venue for Bridgman's play — which is, let's hope, a harbinger of more mid-taking productions to come. **D**

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the fall of communism. She initially moved to Canada with her husband, who had gotten a visa as a computer company in the Montreal area, and their two children. A transfer to the IBM plant in Basel brought the family to Vermont 10 years ago.

Nagolova, who had worked as a cinema producer for Bulgarian state television, made a documentary in 1999 about Eastern European girls trafficked to the West as prostitutes. She followed that in 2002 with *A Refugee World*, an examination of a refugee camp on the Kosovo/Macedonian border, which was also screened at the fall's last week. In addition, Nagolova worked for six years as director of the **VERMONT INTERNATIONAL FILM FESTIVAL**.

"Welcome to Vermont" will total about 50 minutes — standard television documentary length — when completed two or three months from now, she says. It will also be shown in

condensed form as one of the segments of *Freedom & Unity: The Vermont Movie*, a collaboration that examines the state's past, present and future. It, too, is supposed to be finished by spring.

Nagolova hopes to recoup at least part of the \$60,000 cost of her film, which has been two years in the making, by selling to the Public Broadcasting System or some other outlet. "The tough part is to make it as universal as I can, to not have it seem to be only about Vermont," she notes. "It is a story that could be told about a lot of places." **D**

MIRA NAGOLOVA

sheer outlet. "The tough part is to make it as universal as I can, to not have it seem to be only about Vermont," she notes. "It is a story that could be told about a lot of places." **D**

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by Catherine Leiner, photo by Andrew Dalton

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Burlington Choral Society Takes
on a Challenging Requiem

BY AMY LILLY



CLASSICAL MUSIC

A recent rehearsal of the BURLINGTON CHORAL SOCIETY opens exactly on time with all 100 members facing left to massage their neighbors' shoulders. At a signal from director-conductor DAVID DUNFELD, who is securely affixed in blue shirt and red bow tie, the friendly dis-cant to adagio. The choir bursts a few notes in unison to warm its collective vocal chords. Then "Domine, Deus Christi," says Newman, and a hundred voices open to the third movement of Maurice Durufle's Requiem.

It's a good thing they're getting right to work. The French composer's 1947 take on the Latin mass for the dead — the centerpiece of BCS' upcoming fall concert — is not exactly a walk in the park.

"It's very rhythmically challenging," says BCS member/leader MARGARET WILSON during a rest before rehearsal. "Caveat, Score, Burial, Rise-up!" follows the next stanza of Burlington's chimes in reading three signatures off a single page of the score. These women are hardly new to difficult music. Duke 70, two years in the choir since its founding in 1996, septuagenarian. Hopes for 15 years. Both already sang the Requiem with the BCS at a 2004 concert.

Newman, a University of Vermont music professor now in his 15th year as head of BCS, acknowledges the Requiem is a "very hard" but the 47-year-old Calhoun resident couldn't resist reprising what he calls "one of the most dramatic choral works of the 20th century." This is not, he admits, the event-driven Giuseppe Verdi's Requiem, with its chattering "Dies Irae" ("Day of Wrath") movement of descending half notes until a crashing orchestral accompaniment. Durufle's Requiem is based on the intricate, "twisted and enveloping" patterns of Gregorian chant.

"It's creative, of men singing in huge cathedrals," Newman says. "It's very tied to the traditional Roman Catholic

experience. Then it takes it through its 20th-century pieces."

Dunfeld, a lifelong church organist, wrote both orchestral and organ accompaniments in his Requiem. The BCS will perform with the latter. Newman calls the "wonderful" organist he imagined for the concert — Boston-based Balint Korosi from Hungary — as a major factor in drawing up the program. Korosi will also play Durufle's Organ Suite, op. 5 for Organ, one of the composer's "extensive" organ works, as Newman describes them. The "opus 5" is telling. Dunfeld was a perfectionist who turned out only about a dozen works over some 40 years of composing. The Requiem is a masterpiece.

The program also includes another 20th-century work, Benjamin Britten's "Hobson's Donkey," and one from the 18th: Newman's own "Psalm 23." An expert composer like Dunfeld, Newman accompanies weekly services at the First Congregational Church in Burlington and writes music ranging from the biblically inspired to the "downright nasty" (rice) heavily. "Psalm 23" draws its cue from the Book of Psalms, which is "said to have been written by King David, poet and lyricist of the Bible," says Newman. The piece alternates between "an extremely austere section" proclaiming the psalm's directive to put one's faith in salvation and "a sweet, simple folk melody" offering that "my experience right here [in Earth] is what it's really about."

But, deep into rehearsal, when the fall choir erupts in a dramatically fierce Gloria now, it's easy to lose one's bearings in the earthly world. ☺

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12

Dear Dick,
Sorry if this question is a wee graphic, but I'm befuddled by Japanese tentacle porn. Why are there so many repeat octopuses living in the Land of the Rising Sun?

Michael



Don't be such a wuss, Michael. Here, you looked at much tentacle porn? If you can get past the gung rape and violent-death aspects, it's actually kind of cute. More on that below.

In any case, tentacle porn is hardly Japan's only out-there erotic category — try Googling "kawaii" sometime. I'm not about to launch into some *Lost in Translation*-style, the-Japanese-are-weird, rift, though. The basic phenomenon to be understood here is this: (1) the Japanese create this stuff (2) we buy it — the U.S. is a big market for comic-book-style (imagined and animated, hence) Japanese erotica, collectively known here as hentai (which in Japan that term is reserved for content considered grossly abnormal) (3), there are people all over who get off on things like this. The question is why the Japanese have been so creative in dreaming it up.

Tentacle porn depicts pretty much what the name suggests: critters getting it on, consensually or otherwise, with rubber maids in tentacles or similar paraphernalia. Often cited as the earliest prototype is an 1814

print by the renowned Japanese artist Katsushika Hokusai, commonly known in the West as "The Descent of the Fisherman's Wife." It shows a reclining sailor and apparently willing woman wrapped in the tentacles of a pair of octopuses, one of whom is licking her and caressing her nipple while the other performs cunnilingus. The work is one of the foremost examples of *shunga* (erotic parables) from the Edo period.

A couple things to understand. First, porn in Japan wasn't and isn't the favorite business a wealthy woman in the U.S. — *shunga* were commonly given to newweds on their wedding night. Second, tentacles weren't a big deal at first. Images such as Hokusai's were memorable, but hardly the only thing that went to be found in the catalog of Japanese erotica — after change depicted lesbian sex, sex toys, transvestites and bondage rape.

What saved tentacle porn into a genre of its own was the manga series *Tentacleknight*, begun in 1985 by cartoonist Tetsuo Miwa, and its subsequent anime

adaptations, which expanded on the original concept. The plot in its eventual form: Members of a half-human, half-tentacle race invade Japan searching for an evil supreme being called the Chagin ("Overlord"), who 3000 years earlier crossed the three parallel worlds of humans, man-beasts and demons. The supreme being helps save to save them and, in the meantime, turns inside a human man-eater.

The sexual creature impulse, it seems to me, wasn't that far removed from what led JK Rowling to invent Harry Potter. The final product... well, here we see a divergence of artistic sensibilities. As the Chagin manifests himself (in the animated version, anyway) we're treated not only to giant tentacle-penises but quadruphalic snuggling to excite people from within and fittingly spurns devastating critter feces and *shin* blood that isn't.

The reason for the reliance on tentacles was simple. Till 1993 Japanese law prohibited straightforward depictions of penises and intercourse. So Miwa was obliged to come up with a substitute: tentacles. In a 2002 interview he explained, "I could say as an excuse, this is not a [penis], this is just a part of the creature... So it is not obscene — not illegal."

Other caricatures of tentacle sex appear in such classics as Osamu Tezuka's *Seach*, Akira Kurosawa's *Genji*, and *Avatar*. Sometimes the woman is a willing participant — the manga *Road Without a Face*, for example, has the female protagonist defiling the tentacle's member from her father. On the other hand, Miwa's manga *Devon* has a woman being raped by tentacles like two rats and branches, and was graphic enough that Tezuka wrote a rebuttal about it.

Tentacle porn is hardly an outlier in the world of Japanese erotica. It often frequently features nonconsensual rape and other sexual violence, plus bizarre kinkish and fantasies involving humans, animals, supernatural beings, robots, aliens and hybrids thereof. Hentai academics tend to chalk this up to either (a) artistic life unconcerned by Western notions of morality or (b) the rigid conformism of Japanese society, which allows few other outlets for the kink inner pop.

Then again, maybe they really do just have a bunch of ticks

over these flowers; it's not like most mangas in our hemisphere are always the picture of mental health. The main difference is that Western porn, including the comic-book and animated variety, tends to be largely realistic, apart from the gravity-defying boobies. The Japanese, in contrast, are big on fantasy and surrealism. Goggle that with the Hello Kitty cultists: that staple into even the kindest hearts, and the typical school. Westerners are going to think. The crop is strange.

Still, the Japanese don't have a lock on twisted artistic imagination, so Straight Dope readers know. They may have Tetsuo Miwa; we've got *Idol*.

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The Gift

A Wednesday afternoon found me standing in the airport, sign-board in hand. As my costars, a man and woman, caught sight of me, I had an immediate feeling they were performers, or in some way connected to the movie crew.

The man was perhaps 30 and quite good looking in a boyish and open way with dark eyes and tawnyed black hair. I noticed he had gold gear. He slightly dragged his left foot, shifting a bit to and fro with each step to keep his balance. The woman, who looked about a decade older, was slender and had so angular face and soft, wavy brown hair. She moved fluidly and, it seemed to me, with purpose.

The way the two of them greeted me when I introduced myself confirmed my show-business hypothesis. It wasn't their "Hello, I'm Gregg" and "Good to meet you, The Tiger" (Words are cheap. People can say anything.) No, it was their precise Axtan and dancers — at least the good ones — can't afford to be sloppy through life. So be a living presence on the stage, to connect with the other players, seems to require a similar receptivity to day-to-day life, and I could sense theirs.

"So, what's bringing you to Middlebury?" I asked as I helped cart their bags to the taxi.

Tanner said, "We're doing a dance performance this weekend at the college. I'm the choreographer and you're the lead dancer."

Began. I thought nothing to myself. Gosh, it's hard being right at the time. What a burden.

Gregg took the shotgun seat while Tanner settled into the back. As we began to roll, I asked Gregg if he'd been a dancer in his whole life.

"No, used. Tanner tapped me for this

piece. I'd never danced professionally — at all, really. He worked with me for nearly a year to prepare."

"That sounds unusual, to say the least. How did you two hook up? You know, how did the hook of you?"

Gregg smiled, and it dawned on me that, as a touring performer, he'd probably been asked those questions countless times, both by fans and media types. Even so, I somehow knew he would be gracious.

"Oh, sure," I said. "I can never afford to take off these nights. As a caber, those are my bread-and-butter shifts."

Inside my rearview mirror, I watched Tanner pause for a moment as if to consider something else then said, "Show about Thursday night? Would you like to come for the drive home? It's good to have a couple people in the audience for that."

"Really?" I said. "I would love to. That is so nice of you."

Afterward, I got a chance to speak briefly with Tanner and some of the dancers. Aside from a few technical glitches, Tanner felt the rehearsal had gone well, and everyone was in high spirits.

Gregg stood before me, a glowering Axtan. I think I was developing a little bit of a nose-crush on the guy, to tell you the truth. If this is what such a beautiful-looking like, and what someone can accomplish against all the odds, I thought, what's my

THE WAY THE TWO OF THEM GREETED ME WHEN I INTRODUCED MYSELF CONFIRMED MY SHOW-BUSINESS HYPOTHESIS.

"Well," he replied, "I was in an off Broadway production of *Romeo and Juliet*, and I guess Tanner heard about it and came to see me."

"What role were you playing?"

"I was Romeo."

In the back, Tanner chuckled. "He's being modest," she clarified for me. "The production was getting rave reviews. Greg in particular and my husband suggested we go see it. When I saw Gregg on the stage, I knew immediately he was something special and I'd like to work with him. The man has a gift."

"How does that work, though?" I asked. "Don't you need trained dancers?"

"Well, I like to work with both dancers and non-dancers. It's kind of my thing. In this piece we're doing in Middlebury, 'Diagnosis of a Flaw,' one of the cast members is an actual practicing doctor."

"Wow, that sounds amazing. When is the performance? I'd love to see it."

"Let me think. I guess the re'll be two — Friday and Saturday night."

At home later that night, I Googled Tanner's dance company and got the scoop. Gregg, it turns out, has a cerebral palsy, and Tanner's work with him has been groundbreaking, shaking up conventional academic notions of what is possible for people with that condition. In an interview with the two of them, Tanner and she emotionally didn't read up on the disease because she wanted to approach Gregg with an entirely open mind. As the months of exercise and training unfolded, Gregg described consciously beginning to feel and use muscles that had lain dormant since birth, and how he eventually gained the capacity to plant his heels on the ground. That may not sound like much, but it's almost unheard of for folks with CP.

All of this information became irrelevant the following night, the moment the curtains parted and the stage lights came up, revealing Gregg as the fawn, goat-horned and in a loincloth, arched atop a moose head. His performance was soaring, the story extending. It was moved to my core

emotions. That may sound depressing, but in fact I felt inspired.

"That was awesome, Gregg," I said. "The whole thing just took my breath away. I really like this. I was in the presence of a psychological feat. You totally captured the essence of this creature."

Gregg smiled shyly and shrugged the head of his head, saying, "I think the costume's doing most of the work."

"The costume's great," I said, "but Tanner was right — you are something special. You really do have a gift, man."

I think Gregg took that in, but I had the feeling that, for those who have the gift, it's best not to think about it too much. ☺

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JOE SMILLIE



Crop Watcher

International food certifier Joe Smillie aims to mainstream organics

BY KEN PICKARD

When Joe Smillie moved to Vermont from his native Canada in 1995, he requested a vanity plate from the Department of Motor Vehicles: his first choice of tag, JCFR205, was unanimously rejected without explanation. Smillie suspects someone at the DMV thought it was a little weird, or a cryptic obscenity.

Instead, Smillie opted for a more obvious message on his plates — specifically, the subject of the 1990 federal statutes, found in Code of Federal Regulations, Title 7, Part 205, that he helped write. It reads: ORGANIC.

For more than 10 years, Smillie has been spreading the organic gospel worldwide as a farmer, author, consultant, inspector and certifying agent. He was doing so long before the U.S. Department of Agriculture, or any nation, codified standards for “organics” — that is, foods grown or raised without pesticides, herbicides, antibiotics, growth hormones or genetic modification.

Smillie is senior vice president of Quality Assurance International, a San Diego-based company that inspects and certifies organic foods. About 65 percent of all organic products found on American store shelves bear the black-and-white QAI seal. In the nearly \$15 billion a year organic food industry, QAI is one of the biggest and most influential players.

Since 2006, Smillie has also been in other prominent roles. He’s a member of the 15-seat National Organic Standards Board, Created by the Organic Foods Production Act of 1990, the NOBS decades of work may be used to produce organic food. Smillie’s five-year term ends in January.

Over the years, the Ontario native has inspected and certified scores of organic products, ranging from Vermont yogurt to Haitian mangoes to Chinese tea. The makers of many local and national brands, including Stonefield Farms, Earth’s Best, Ben & Jerry’s, Eden Foods and Cascadian

Farm, worked with Smillie when they were first getting started.

“Joe has always had incredibly high standards.” He was tough and thorough, but fair,” notes Gary Hirschberg, co-founder, president and CEO of Stonefield Farms. “Joe gives me enormous confidence that ‘organic’ really means something.”

As an official standard bearer for the organic industry, Smillie has had to walk a fine line between purity and pragmatism, which he describes as “the struggle for the soul of organics over dry ones.”

Some organic-food activists have accused the USDA and the NOBS of not being restrictive enough. Smillie admits that the federal standards aren’t perfect. But he contends that the organic industry would never have gotten beyond a small niche market without making certain compromises.

“We don’t want to be puppy puppychow. We don’t want just cute, educated, urban citizens to have organics,” Smillie says. “We want organics to be for everyone,

including the Iowa corn farmer who’s losing his farm and wants to switch to organics so he can make a profit.”

Smillie, 63, lives and works in a snug, third-floor condo in South Burlington. His spacious apartment, with its modern appliances, high-speed Internet and giant-screen TV, gives no clue to his organic roots as a back-to-the-land homesteader who lived off the grid for years in rural Quebec.

“Life has a way of playing games with you,” Smillie confesses, with his signature, good-natured, grin. “Back when we were growing the peas in the 60s, I never thought I’d be a USDA enforcement agent. It’s not exactly what I had in mind.”

Or what his parents had in mind. Smillie grew up in southern Ontario. His father was a Canadian Navy sea-transporter-dry cleaner, his mother, an accountant and housewife. It wasn’t until he attended Queen’s University in Kingston, Ontario, that Smillie was bitten by the “ecology bug.”

“I realized that good places are hard to find,” he says, “so we’ve got to stop poisoning the one we’re on.”

For a time, Smillie considered becoming a political activist. But that idea got put out of his head, literally, when a night-vision-wielding cop whisked him in the stall during a Vietnam War protest. Soon thereafter, Smillie took off for Europe. He returned to Canada and spent two years teaching high school history before moving to Glen Station, Quebec, just north of the Vermont border.

In the late 1960s and early ‘70s, Glen Station was a popular haven for American draft dodgers and other luck-to-the-luck types. There, Smillie, his wife and several friends bought a 200-acre farm where they raised capers, barley and chickens. They cut their own wood to build their houses, created a windmill and got water from a gravity-fed spring.

It was during his homesteading years, Smillie recalls, that he first grew interested in the organic movement. Part of his education came from frequent trips to Vermont for the annual summer conference of the nascent Northeast Organic Farming Association.

It was during these “wild and crazy

WE WANT ORGANIC TO BE FOR EVERYONE, INCLUDING THE IOWA CORN FARMER WHO'S LOSING HIS FARM AND WANTS TO SWITCH TO ORGANIC SO HE CAN MAKE A PROFIT.

JOE SMITH

NORCA conference?" Smith says, but he began to see the need for an independent body that could verify that farms were, in fact, living up to the organic credo.

"That's basically the story of my life," he says, "realizing that to grow [organic] into an industry" — and people here that word — it had to follow good standards."

Smith soon found others who shared that belief. In 1984, he was one of a dozen founders of the Organic Foods Production Association of North America, which later became the Organic Trade Association. According to Smith, OFPANA was the first organization to formally adopt the concept of "third-party certification" — that is, having an independent entity verify that farms and food processors were doing what they claimed to be doing. As the organic movement grew, third-party verification became the standard adopted by the USDA and other international governing bodies.

"There's a long list of people who learned about organics from Joe," notes Geoff Gerding, a longtime Vermont organic activist who started NORCA's organic certification program in 1977 and once worked with Smith at OFPANA. "So to someone who embodies the term 'organic integrity' he's the real deal!"

Throughout the 1980s, Smith spent less time on his own farm and more time

working as an international consultant and inspector of other farms. Having worked with Gerding and others to write the OFPANA standards, Smith became part of what he now jestingly refers to as the "big jet set," traveling the globe and certifying organic operations in such places as Mexico, India, Turkey, Jamaica, China and Japan.

"It was like being the Travel Flynn of the organic movement: I had a jet?" he recalls. "I didn't make much money but I got to travel!"

Smith recounts one experience inspecting an organic safflower farm in Mongolia. One of the first questions he asked his Chinese hosts: "How long have you been farming this land organically?"

The farmers whispered among themselves, then turned off to get him an answer. Smith waited a long time for them to return.

"Finally, they came back and tell me, 'As far as we can figure, the first Han or Chinese came into this valley 3000 years ago,'" Smith recalls. "I said, 'I guess that qualifies.'"

In the ensuing years, Smith spent a lot of time in China as an international tea inspector. He made one of his visits in 1989 in the midst of major political upheaval. Sensing that tensions were about to boil over — and not wanting to repeat his unpleasant protest experiences during the Vietnam War — Smith took off for Hong Kong. Three days later, the Tiananmen Square massacre occurred.

In 1990, Smith went to work full time for the recently formed QAI. His involvement in writing the Organic Foods Production Act of 1990 is a story unto itself, he says. That said, Smith points out that it was Sen. Patrick Leahy who took the legislation and ticked it into a larger ag-aggregators bill to get it through Congress.

"It was a very shiffling move for a very small industry that [Leahy] believed in," Smith adds. "The rest, as they say, is history."

When asked how an organic food inspector and certifier does his job, Smith offers an almost Zen-like response:

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"If you're looking for something, you won't find it," he says. "But if you're not looking for something, you see everything."

People often assume that an organic inspector looks for obvious fraud, he says: hidden stacks of pesticides, bags of chemical fertilizers, GMO seeds, etc.

The job of an organic inspector, Smillie explains, is to determine exactly how the organic system delivers its crops each year. Where does the nitrogen in the soil come from? How does the farm control its pests? What kind of weeding equipment does it use?

"If you can't find answers to these questions," he says, "there could be a problem."

While Smillie's job is to uphold federal standards strictly, he notes that in the big picture, he's not sure it's impossible to grow "pure" food on a planet as polluted as ours, he says.

In his view, the organic movement should aim not to realize an unrealistic ideal but to eliminate or minimize the use of toxic chemicals and other dangerous processes, such as genetically modified organisms.



Joe Smillie

I REALIZED THAT GOOD PLANETS ARE HARD TO FIND,
SO WE'VE GOT TO STOP
POISONING THE ONE WE'RE ON.

JOE SMILLIE

Smillie also holds an interesting view for someone whose livelihood is based on certifying farms and food processors as organic. He doesn't object to the growing trend of farmers achieving organic certification — it can be both costly and time-consuming — while still adhering to organic principles.

"I think it's great! If you can do without certification, God bless!" he says. Some small-scale producers are well enough known to their local customers to do just that.

That said, Smillie points out that the Nebraska beef rancher, the Iowa corn farmer and the Louisiana sugarcane grower will never be able to sell their products locally. For them, certification isn't just a philosophy but an economic necessity.

"If the buyer knows the seller, you don't need me," he says. "But don't expect to move into interstate commerce. If you want to play in the big leagues, you've got to wear a uniform." ☺

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Local writers help set the table



ALISON BARNETT

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We've all had memorable home-cooked meals, but for Americans, Thanksgiving dinners — where family, food, tradition and reality collide — can be especially hard to forget. Some Thanksgiving recipes are so cherished that they're passed down from generation to generation. Others inspire us to take the kitchen and eat out on that Thursday in November.

We asked five Vermont writers to choose a dish — or a drink — on the Thanksgiving table and tell us what it means to them.

TURKEY

Perhaps, it occurs to me now, I ought to blame the act and particulars of my Thanksgiving memories on my grandmother. The sausage, I mean. The loss of appetite. The food poisoning. After all, it was her kitchen where my mother and my aunt learned to cook. Or didn't learn. We alternated between their two houses for the Thanksgiving of my youth, and the strategies the two of them brought to roasting the holiday bird couldn't have been more different. My aunt washed up on the past thigh from behind, while my mother made

as all out, gas blasting, take-no-prisoners assault.

Asking for a bird with an internal temperature of 165 degrees, my aunt would set her oven to precisely 170. She'd do this same time around Halloween, wait for the oven to come up to temperature and then put in the bird. When you'd ever hear her boss at supper on Thanksgiving day, you'd find in the air an telltale suggestion of a roasting turkey. Open the oven, and you'd find within it a pale and discouraged-looking bird, still half alive by the look and feel of it, lonesome and forlorn and desperately looking for

By contrast, when my mother's turn came she'd pop out of bed on Thanksgiving morning, set the oven as high as it would go, and shove in the bird. Six or seven hours later, somewhere around noon, she'd give it a look. If it was smoking, it needed another hour. If it was on fire, it was almost done. The result was a turkey that — unlike my aunt's — was at least edible (if not digestible). The long-term result, on the other hand, is that these days — now that my own generation is responsible for Thanksgiving dinner — we eat out.

Thanks for that, Grandma.

JON CLINCH

SWEET POTATOES

That my mother loved desserts is well documented in the recipes she wrote set in the yellowed and pages of her two favorite cookbooks, Irma Bombaier's *The Joy of Cooking* and Penina Farmer's *The Boston Cooking-School Cook Book*. Mrs. Norton's Cafe, Lillian's Delicacies Bread Pudding, Mrs. Crocker's Pudding.

Even more than sugar, my mother loved maple syrup. In her "Kitchen Secrets" a bespattered spiral notebook, I find her recipes for maple syrup cake, maple syrup mousses, maple custard, maple fudge, maple icing, and maple oven apples. Just reading them makes my teeth ache.

Small wonder, then, that at Thanksgiving her roasted sweet potatoes were whipped with cream, laced with maple syrup and topped with a mound of roasted marshmallows. What she didn't seem to realize was that sweet potatoes are born sweet.

Even Irma Bombaier didn't treat much of the marshmallow business, an excess she couldn't quite stomach. In an aesthetic footnote to the recipe she begrudgingly offered in the 1946 edition, she says that adding marshmallows to any baked sweet potato dish "is a matter of taste or lack of taste."

Yet my mother adhered on despite Irma's disapproval, buying a fresh bag at the beginning of every holiday season. Personally, my brother and I had curvy ovens tooth between us, though I remember me thrill at the idea of candy being served at dinner. Had the adults wanted their doses of authority? Could we start making real remarks?

Intimidated by what I was learning about my mother in the course of writing this, I dug deeper into her "Kitchen Secrets" and was startled to find a recipe for Ice Cream Digestive Digests that bumpy wonder of the 1930s. (The cream is whipped into stable peaks before freezing.) Then I found a recipe for Minnie Bombaier's Pumpkin Pie. Now, that's more like it. There's blood.

And, no, she wasn't fat.

MARY HAYS



that ratio of turkey weight to cook time? And my own recurring inquiry: Why can't we remember the answers?

We're with my dear friend, Peg, and the rest of the King family in Portland, Ore. The morning begins with our husbands curled up on the couch in burlesque from the Far East, reading out loud to each other from a stack of cookbooks.

Inevitably my husband will tug up and scream, "We forgot the cheesecake!" The two men rush to the closest Fred Meyer store.

Meanwhile, Peg and I attend to our top priority—crushing ice cubes to a Shropshire consistency with barometers. We've been cultivating ice cubes for two days because store-bought ice has an aftertaste. Only the freshest will do for the great King family Thanksgiving tradition: bourbon slushes.

All you need is bourbon, preferably Maker's Mark, and about one tray of pulverized ice per drink. No cooling. No cheesecake. No timers or barometers. The bourbon goes down as smooth as period apples. And after one, you don't care if you're even here Thanksgiving dinner.

By 4 p.m., our husbands will have cooked, photographed and served the entire meal. Peg's brother, Johnny, will

have made his sole contribution by stirring the gravy at the exact moment the cooking picture is taken. Peg's brother-in-law, Clarke, will be humming old R&B songs. Peg's father, John, who doesn't even like but has used a black Sharpie to draw a mustache on his face, will be trying to scrub it off to no avail. Peg and I, along with her sister Laraine and their mother, Maureen, will be powdered on the couch in bed robes from the Far East.

Peg and I will remark how grateful we are to bourbon slushes for making the day possible. Then someone, and I can never recall who, will toast to husbands Allen, Nicholas and Mark. Then for making the King family Thanksgiving the most memorable day of the year.

NANCY STEARNS BERKMAN

WINE

In Sightridge, Georgia, every day was Thanksgiving. I mean Georgia the nation, not the state—Sightridge is the mountain village where I spent the summers of 2004 while singing folk music with Mountain-based group Village Harmony. Nearly every night a

supper, or feast, was held. A long table was laden with plates of wild mushrooms pickled in spices, blackstrap cheese bread, and eggplants roasted in Georgia's plentiful sunflower oil and covered in ruby pomegranate jewels. And, of course, wine. The Georgians claim to have invented the stuff 10,000 years ago, and it has become their culture together ever since.

The supper itself is a cultural institution and follows set patterns where the female, or hostess, gives thanks for the beautiful food, for God's protection, for the health of the supper's guests, for their families, and for their animals and crops. During each toast, the table is silent and attentive; drinking is not allowed until after the toast has concluded. Then everyone at the table bellows, "Guzenap!"—"For your victory!"—and throws back a glass of dark wine, as red as to be almost black, or of that year's fresh harvest wine, golden and sweet. These toasts can last up to 30 minutes, and the suppers often continue long into the night as more dishes of food materialize, piling on top of others.

Since it's considered impolite to drink without toasting, every few minutes guests spring up and give thanks for something: wax philosophy or recite poetry. After a particularly raucous toast, the table often erupts into song, or, worse, several short barmanes cascading over one another, ringing in the stone house until I'm unable to breathe on the cobblestones, full nearly to bursting.

For me, that particular Thanksgiving passed without much notice, just one among many full of feasts and songs—but I have never been in such a state of constant gratitude.

BEN ALESHIRE

Ben Aleshire is a poet and editor at *Washington-based* *Bar* magazine.

Allen Reichel is the creator of comic strip "Dukes to Watch Out For" and the author of graphic novel *Bar*.

Nancy Stearns Berkman is a journalist who is working on her next book *Bar* (working with the *Dead* and *Bar*).

John Smith is the author of the novel *Bar* and *Bar* of the *Bar*.

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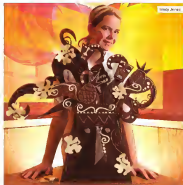
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FOOD
ISSUE

Beyond Bonbons

Practicing the dark, and white, arts at Lake Champlain Chocolates

BY MEGAN JAMES



When Emily Jones pours a pitcher full of liquid dark chocolate onto a table, it's hard not to swipe your finger through the perfect, shiny puddle for a taste. But doing so would be a rookie move, and it's something Jones herself never does.

"I don't think about it as chocolate," she says. "I don't see it as food. While I'm working I see it as art." This coming from a woman who goes home every night with the sweet stuff stuck to the bottoms of her shoes.

Jones, 33, has been the resident "chocolate sculptress," as well as manager of the factory store, at Lake Champlain Chocolates for the last eight and a half years. On a recent afternoon at the factory on Pine Street in Burlington, she's working on the base of a holiday sculpture.

The piece is a gift box made of dark

and white chocolate and topped with a dark, carving structure that sports delicate poinsettias and their leaves, made with white chocolate and colored cocoa butter. Jones will adorn it with white chocolate monstera and ornaments. The sculpture would be completely edible if it weren't for the wire she uses to hang the ornaments and the compressed air from a can, containing a refrigerant gas, that she occasionally employs to harden pieces together.

Jones never expected to become a chocolate sculptress. She's a ceramic artist with a degree from the Montserrat College of Art in Massachusetts. After graduating in 2001, she returned to her home state to seek employment — Jones grew up in Georgia, Va. When she stopped in at Lake Champlain Chocolates on Church Street armed with job applications, she wasn't actually



Liquid Diet

Cocktail-inspired cooking to try at home

BY CAROLYN FOX

I looked like Bridget Jones had made my cranberry sauce. The sticky, congealed mass of burnt berries would have fit right in alongside her criddled super-berry gravy and cranberry blue soup in *Bridget Jones's Diary*. As I caught a strong whiff of vodka from the concoction, that scene suddenly wasn't quite so funny. It smelled more like freshness year of college in my kitchen than dinner.

Nothing could persuade me to spoon the chunky pork mince over my reds-and-birs fermented pork chops. My stomach sank—a feeling all too familiar from the kitchen assistant that ended with letter-borne chocolate ship stuff, tin, cardboard-like necessary crackers

or whatever was my cooking failure du jour. Cornmeal-battered pork would not be as the mess that night.

Baking with booze had seemed like such a no-brainer. I love a good cocktail almost as much as I enjoy over-permeating in the kitchen, and drunken dishes such as braised pork prove the hard stuff goes well with food.

But what really piqued my interest was the mouthwatering, lower-carb, nitrate-free, low-carb cocktail menu line and meat in molasses, pineapple and coconut in pork chowder, almond and citrus in sorbetto sauce. Rather than simply use booze in solitary form, I would craft a three-course dinner,

each dish boasting the qualities of one specific happy-hour drink. I couldn't imagine a more festive way to kick off the holiday season.

Rarely certain my 1879 copy of *The Joy of Cooking* wouldn't get me far in this kitchen, I grabbed a pen and paper to start brainstorming. Translating beverages into something edible and appealing was tricky: Some lost themselves well to creative interpretation (rum-and-Cola bonbons, for example), while others were tough to crack. Looking at you, blue Hawaiian.

Oddly the Internet wasn't much help. There were recipes galore for luscious alcoholic desserts, from a franks-strawberry margarita pie to a Grand Marnier soufflé, but hardly any savory suggestions. I would have to work off recipe.

Off-recipe cooking is a many-splendored thing. There's an exhilarating freedom to adding a dash of vanilla here or a pinch of parsley there, the sheer possibilities of what you can create are intoxicating—especially when you're already sipping booze to the seat. But it's a dangerous road to wander down alone, so I kept what you're a home cook with no formal culinary training, like me. One too many trips that turned out delicious despite spoonfuls of wine-soaked but taught me so much. Nevertheless, I formulated a menu, drawing from existing

recipes when possible and making in key cocktail elements.

The hunt started off on a high note. While my boyfriend had wound his dream about my idea for a bloody Mary brunch, the appetizer turned out to be surprisingly addictive. The vegetable-heavy drink was an obvious choice for a savory starter. Diced tomatoes and sliced celery were seasoned with salt and pepper, the juice of half a lemon, a few tablespoons of Worcestershire sauce and some drops of Tabasco—with a small dash of vodka purely for show. Served over crispy slices of toasted baguette, the appetizer was fresh and juicy, with just enough heat to whet our appetites for the meal to come.

With a guy in the apartment, it hardly seemed fair to ignore his go-to happy-hour libation: beer. Luckily, I was pretty sure beer-battered anything was palatable. I set about making beefed potatoes with an egg, milk and grated Parmesan chosen for the wet coating; beer-battered potato paths. After putting the mixture into late-spring balls, we dunked them in a brew with Magic Hat #9 rolled them in flour and slipped them into a frying pan of sizzling oil.

The paths craped up wonderfully. They had a thick, stretchy outer layer, while the insides remained soft and fluffy. Tootsie said, though, it was all woefully unseasoned, and the distinctive fragrance of #9 was nowhere to be found. The dish hardly celebrated the sake.

As you can already surmise, the Cornmeal-Glazed Pork Chop didn't make it to the table. I had intended to drizzle the pork with a smooth cranberry sauce made using a hint of vodka and triple sec. Instead, the chops had to go solo. Perhaps I shouldn't have used frozen cranberries left over from, um, Thanksgiving 1698. But I suspect the final fate was simply too much wine as the burner—and the alcohol accentuated the berries' sweetness instead of cutting it.

The minestrone of vodka, crushed garlic and parsley still had to be tender and well-seasoned salad. But it was hard to be happy with a couple of big-brother courses after spending the entire day in the kitchen.

MOJITO CAKE

(recipe from King Arthur Flour)

- 3/4 cup flour
- 2 cups sugar
- 1/2 teaspoon baking powder
- 1 teaspoon salt
- 3/4 cup unsalted butter, softened
- 1 1/2 cups milk
- 1/4 cup oil
- 4 eggs
- 1 lime
- 3 tablespoons fresh mint, sliced

Preheat the oven to 350 degrees. Lightly grease and flour two 8-inch cake pans.

Stir together the flour, sugar, baking powder and salt. Add the butter and beat with a mixer until the mixture appears sandy. Add the milk and turn, beat for one minute. Add the eggs one at a time, beating 30 seconds each. Add the juice and zest of one lime and the mint. Stir lightly with a spoon.

Divide the batter evenly among the two cake pans. Bake 25 minutes and turn pans. Let cool fully before removing from pans.

Hot-battered-rum mint glaze:

- 5 tablespoons unsalted butter
- 1/4 cup water
- 1 cup sugar
- 1/2 cup rum
- 30 fresh mint leaves

Add the ingredients to a saucepan. Heat to boiling; then reduce the heat to medium and simmer. Turn to lower intensity and lightly thicken. Stirring frequently. Remove from heat. Use a slotted spoon to remove and discard the sliced mint leaves.

Place the cake on a serving dish with fork tines nearby. Pour the glaze over the cake and allow the fork tines to warm cooling the top.

Mini-rum frosting:

- 2 cups heavy cream
- 4 tablespoons dark rum or 1/2 cup
- 10 fresh mint leaves, sliced
- 1 lime

Beat the heavy cream with the dark rum, sugar and vanilla until fluffy. Gently stir in the mint leaves and lime juice and cool to firm. Refrigerate, or stir to soften and spread. Layer the completely cooled cake with necessary frosting and layering. Garnish with fresh mint sprigs.

SALTED MARGARITA COOKIES

(recipe from Southern Living)

- 2 sticks unsalted butter at room temperature
- 2 1/2 cups confection sugar
- 1 egg yolk, at room temperature
- 2 teaspoons lime juice
- pinch of salt
- pinch of 3 limes
- zest of 1/2 orange
- 2 cups flour



Golden Margarita Cookies

Crusting:

- 1 egg yolk, at room temperature
- 1/2 cup granulated confection sugar
- 1/2 tablespoons confection sugar

Beat the butter with a mixer until smooth. Add the confection sugar and beat until mixture appears sandy. Beat in the egg yolk, followed by the confection sugar and lime and orange zests. Add the flour and mix at low speed. Roll the dough into balls and place in an airtight bag each ball to seal paper and refrigerate for 30 minutes.

Remove the dough from the fridge and roll each ball into a log, about an inch thick. Wrap again in wax paper, section at the fridge for an hour.

Preheat the oven to 350 degrees. Line a baking sheet with parchment paper.



White Russian Soufflés

Remove the coating. Whisk the egg yolk in a small bowl with the sugar and salt, spread the mixture and evenly on a sheet of wax paper.

Remove the dough logs from the fridge and roll in the rolling and evenly remove the thin ends to let the logs into quarter inch thickness. Place the cookies on the baking sheet. Bake for 14 minutes. The cookies should still be soft, but the cracked edges may brown slightly.

WHITE RUSSIAN SOUFFLÉS

Adapted from Recipe: Recipe Box

- 1/2 cup Kahlua
- 3/4 cup white chocolate chips
- 5 eggs
- 1/2 cup whipping cream
- 2 ounces cream cheese, cubed
- unsweetened cocoa powder

Warm white chocolate chips into Kahlua in a microwave and mix, whisking frequently. Remove from the heat and add cream.

Crack the eggs into a blender. Add the heavy cream and mix. Pour the cooked Kahlua mixture in and blend. Gradually add cream cheese, in increments at a time, until smooth. At this point you can reintroduce the mixture until ready to bake. (Or bake a couple of soufflés now and save the rest for later.) This will yield four to six soufflés.

Butter the soufflé cups and coat with sugar. Heat the mixture into the cups and three-quarters of the way full. Run a finger along the inside edge of the soufflé to allow even rising. Bake for 30 minutes in the center of an oven preheated to 350 degrees. The edges of the cakes should set. Set the center to soft. Run a finger along the inside edge of the soufflé to allow even rising. Bake for 30 minutes in the center of an oven preheated to 350 degrees. The edges of the cakes should set. Set the center to soft. Run a finger along the inside edge of the soufflé to allow even rising. Bake for 30 minutes in the center of an oven preheated to 350 degrees. The edges of the cakes should set. Set the center to soft. Run a finger along the inside edge of the soufflé to allow even rising.

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Liquid Diet 4/10

The real kicker, though, was the Mojito Cake. Working, rain, fire, and frost went into an ordinary vanilla cake recipe yielded an incredibly fragrant butter that baked into two fluffy, golden rounds. I whisked up a hot buttered rum-inspired cake glass in which to drench the cakes as they cooled — though I would've happily grabbed a tupper to drink the warm concoction on its own. Because the cake was so decadent, I used the layers with an airy whipped cream frosting. There's little I

haul of supplies. Armed with a couple of tried-and-true recipes from some trusted food blogs — I was relieved to be back to working from meticulously listed ingredients and instructions — I managed that Sunday afternoon with two seriously unusual, but seriously delicious, sweet treats.

The Salted Margarita Cookies surprised me, because I don't love tequila, and salty sweets normally drive me nuts. But this riff on buttery shortbread cookies turned out fine: bread bites rimmed with a blend of granulated sugar and coarse sea salt. They had just enough zing to call to mind the popular cocktail.

AS I CAUGHT A STRONG WHIFF OF VODKA,
IT SMELLED MORE LIKE
FRESHMAN YEAR OF COLLEGE
IN MY KITCHEN THAN DINNER.



won't do for a good mojito, and this one quite frankly took the cake.

With a full belly, I reflected on my misadventure of boozy cooking. The success of the Mojito Cakes made me question, yet again, why I ever strayed from dessert. Butter, flour and sugar make sense to me, try as I may, using my and seasoning prove elusive. And, just maybe, there's a reason other cooks have limited their cocktail adaptations to condiments. A three-course supper might have been a tad ambitious.

But I wasn't done playing yet. I cleared another weekend and headed to the liquor store, where the same cashier I'd had the previous week eyed my

My White Russian Souffles, as the other hand, were pure comfort food. I melted white chocolate into a warm bath of Kahlua — I sort of wanted to climb into the pan and just let the party — before blending the mixture with eggs, heavy cream and cream cheese. The liquid, divided among petite soufflé cups, rose into light and spongy coffee-soaked cakes.

Meanwhile, I had dozens of dishes in the sink, my liquor cabinet was severely depleted, and I was shoe-horned sober. Next time I got fired up about booze, I may just head to the bar. But I'd traded a killer hangover for a few killer recipes, and that was a good enough trade for me ☺

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“Stuck” at 200

An interview with Seven Days multimedia producer Eva Solliberger

THEY'VE GOT THE SAME

On Wednesday, November 17, Seven Days multimedia producer Ewa Solberger uploaded the 200th episode of her award-winning web video series "Stuck in Vermont."

Seven Days already marked that milestone by giving "Stuck" fans an opportunity to choose the subject of the 2004 video. This week's episode features the winner of that competition: **Jesse Beagley of Nightmares Vermont**. But we also wanted to take this opportunity to honor Soliborger, our only editorial staffer whose work rarely appears in the print version of the paper.

Since "Shack" debuted on YouTube on February 1, 2007, Seilberger has traveled all over the state.

by plane, train, automobile, dog sled and hot air balloon – talking with artists, farmers, athletes, actors, carpenters, activists, bootleggers, historians, astronomers, race-car drivers, space-savers, puppeteers, cheerleaders, fishermen, Quidditch players, disc golfers, debaters and dancers. Her videos have been viewed more than **1.1 million times on YouTube**, and many thousands more times on MyTV, YouTube and Facebook. They air each week on the old-fashioned TV too on Burlington's WCAM (Channel 15) and WPTZ NewsChannel 5.

Many *Seventh Days* readers have told us that Sellbenger's work is unique and wonderful — more people than ever are doing what these days feel



re-act doing it quite like she is. On the eve of the release of the 200th episode of "Struck," I talked with Zellbeger about how she makes her videos, and what sets them apart.

SEVEN DAYS: What's your most memorable filming experience?

EVA SCHLESINGER: Going up in the hot-air balloons ("Struck in Vermont '28: VT Follies and Music Festival") I was scared. I instantly thought I was going to die, just because I'm scared of heights. I always have to go up high on things. Like, I have to climb ladders all the time, because I wear the shot. The hot-air balloon was really scary because you felt like you could just step out of it — and you could. And the pilot was kind of a renegade, like a cowboy. We landed in the Willow Hill Farm pasture. For a while, we couldn't even find ourselves in land.

50. How is your work different from traditional video instruction?

Es I think it helps, the way I shoot. I just posted the link to this Harvard Magazine article that breaks everyone down into four groups — warm and competent, warm and incompetent, cold and competent, cold and incompetent. So I've started looking at people

and trying to figure out, Which group are you [in]? I think I'm probably viewed by everyone who came to me with my camera as warm and incompetent [laughs], which is not a bad thing. I think, like, the first thing people get from you is warmth, and they describe the characteristics of warmth — it's smiling, touching people, having an open stance, making you feel comfortable and safe. And I think, with most news crews, they come off as cold and competent. People cry and cold and competent people, but I don't think they cut across all of it.

I think, for whatever reason, there's something about the combo of Eric and the camera — my warm misanthropies, maybe — that brings out a different side of people than someone standing there with a camera crew and a microphone. I'm just so friendly and laid-back-acting that people are just a little bit more themselves with me. A lot of times when I interview people, I think they don't think in a million years that anyone's ever going to see it, that it's

ever going to go anywhere. So in a way, I think that sets you a better intention.

50 You seem genuinely excited about
 your new position. How much?

ES Every time I do an event, at the end of it, I'm like, *Oh, my god, I'm totally going to be a Freshie player!* I'm going to be an ice skater! I'm going to learn how to fly a glider! Like, every single time. I just get so into it, and, by the end, I'm thinking, *How can I do this? How can I fit this into my life?* And then two seconds later I'm onto the next story and I've forgotten all about it.

"If I didn't enjoy it that much or get into it, I don't think the videos would be as good, in a way. Every time, I sell myself, and then I sell other people on it, too. Every time, I generally have a blast. How can you not have a blast, when you're around people who are really enjoying what they do? Like, 'Girls on the Run' ['Strack in Vermont '89'] — those girls were just so happy! The craziest thing ['Strack in Vermont '96: Kate Charlotte Dwyer: People'] —

my God! That was just so wonderful, just seeing all these old, crotchety farmers here light up talking about their tractors. You'd have to be a rock not to be affected by these people who are opening up to you. They're showing you their passion. They're showing you what they love.

50. What's the common thread in your "Shuck" videos?

It's about how I left a wine blog comment on the video I just did about Kevin Simen that said, "weather everyday here" And I think it's about everyday heroes. It's about John Dones and Jane Dones, and real Vermonters who you probably won't see on the news, or read articles about. I think it's sort of about the Emerson or the Thoreau. (3)

i All of five Sonberg's videos are on the Seven Days website at seven.org, on multimedia and on the "Six comment" channel on YouTube. Descriptions of new-y videos appear in the paper each week in the table of contents. Go on line for a video? Email me at seven@seven.org.

"Stuck" at a glance



Eva Nilsson's equipment: Canon GL2; consumer grade non-HD camera; managed stage; microphone on top of camera.



"Time it takes to produce a 'Sketch' 25 to 30 hours. This is embarrassing to admit," says Hollinger. "In some cases, I can knock one off in 20, but it invariably takes longer than you think. That's the thing about video."



Most popular "Stuck" on YouTube: "Stuck in Vermont 75" by IronChef earned 227,518 views.
"Stuck in Vermont 36: Rosie's Cuts" earned 143,000 views. StuckInVermont.com



How long it would take to watch the entire 'Struck' series. About 13 hours.



Number of episodes filmed at Sherburne Farms. Terry Lynn Schorger: "It felt like I could just make videos of Sherburne Farms, and I would probably never get bored. There's so much to watch there."



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Three-Bird Night by Lisa

Rick Doane, a legal writer and researcher from Montpelier, had faith in the results. "It's the *Rescue of a Chicken*," he said. "With a name like that, it has to be good."

Most farmland recipes have a Caper flavor, with andouille sausage stuffing. Doane, who said she prefers a more traditional Thanksgiving meal, had "Vermontified" the Southern food. She and Osha set about preparing a feast. Students grabbed a knife (many brought their own) or spoon to help when they could.

Both dyed-in-the-wool farm women insisted on using local ingredients for the meal. Their version of sustainability would make most

haven't kept count, that's four kinds of meat.

Then other three needed to be found. Doane made a long session along the spine of one of Osha's Roanoke Red roan turkeys, which Doane had christened *Throne*. The purple-red flesh more closely resembled venison than the white meat common in supermarket birds. She slowly ran her ceramic blade along the bird's rib cage.

All went well until it was time to detach the legs and wings. The ceramic blade surrounding the ball socket of the leg quickly broke Doane's

DOANE FOLDED THE TURKEY'S SKIN AROUND THE WHOLE SHEBANG, GROANINGLY FULL OF MEAT AND MOIST BREAD.



Burlington localverse look like they were eating Morgan Spurlock's diet in *Super Size Me*.

"We always want everything on the plate to have been produced by your own hands," explained Osha. As she added Brussels sprouts to a glimmering meat pot, she revealed that she'd wasted most of her ingredients from the deer who munch in her garden. When the reggie were done, Osha asked a gentle manish of her own cow's new-cold butter to coat them.

Doane assigned a student to tear apart Osha's cornbread for stuffing. That was local, too, the flour made from Boy's Cakes flour corn — an Abenaki heritage breed that Osha grew herself — and wheat grown in Roundhill Maple syrup, which the Osha transport from their neighborhood with the help of draft horses, sweetened the bread and a side of cranberry sauce.

As the ladies mixed onions, summer savory and stock into the corn bread, Osha added pieces of sausage made from the Turnworth pigs she had recently butchered. If you

knife she grabbed a metal blade and continued to maneuver the leg, trying to pry it free as she cut. The whole class felt the sweet release when she succeeded.

Having demonstrated the technique on one side of the turkey, Doane instructed the class to split into pairs and each tackle part of a bird.

Doane carefully cut into the other half of the turkey, while others hopped to the task of taking apart the meaty Turkey Hill Farm chicken and Turnworth Farm duck. One student working on the chicken let her knife slip and left a chunk of meat attached to the skin, which would be added to the stockpot. No matter, said Doane.



Continued after the classified section PAGE 42

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**APPROPRIATE
MINOR APPLICATION
TO R.S.A. 10:601 (60A)**

On November 5, 2012, the Board of the Regional Planning Commission reviewed the application and the application was approved by the Board of the Regional Planning Commission.

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COMPREHENSIVE DEVELOPMENT ORDINANCE Final Text: Subtitle One **§2A-12-01**

1st reading: OCTOBER 11, 2012
Public Hearing: 11/05/12
Adopted: 11/05/12
Published: 11/11/12
Effective: 1/01/13

That Appendix A, Comprehensive Development Ordinance, of the Code of Ordinances of the City of Burlington be and lawfully is amended by inserting Sec. 2.2.2 Subtitle One

Section between buildings and property lines within a required setback to provide access to light and air, provide for separation and clear and maintain the existing neighborhood pattern of buildings and open spaces between them and to the street

(c) Subtitle Required.

Unless otherwise a otherwise specified under the default specific provisions of **Article 12**, which shall be controlling over these provisions, a setback shall be provided between any proposed structures and/or site features, and the front, side and rear yard property lines as follows: (See **Art 12** for definitions of "setback" and "yard")

1. Front yard. In order to maintain the existing pattern of development along a given street, both a minimum and maximum front yard setback shall be maintained when required under **Article 12**.

A. The minimum front yard setback for any structure shall be the average of the front yard setbacks of principal structures on level corners on either side of a setback on the two (2) neighboring lots on either side and within the same block and having the same street frontage.

§2A-12-01

Example



Example

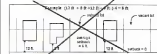


§2A-12-01

Example



Example



B. The maximum front yard setback for any structure of any use required shall be a distance specified under the default specific provisions of **Article 12** (inserted as addition to the maximum front yard setback specified above in order to allow for continued retention of the building pattern along the street)

C. Lots having frontages on more than one public street shall maintain a front yard setback on each public street except access alleys.

D. As written

E. As written

* Material already in default

** Text to be removed

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Must possess good sales track record and reputation. TV sales experience a plus. New business development a must.

Email resume to jobs@wcax.com

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The Lodges promote senior living communities are located in Shelburne, VT and Middlebury, VT and are currently seeking Full and Part Time LPN positions.

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Student Advisor Office of Diversity and Inclusion

The College seeks a Student Advisor to facilitate and support student centered action initiatives, provide leadership and guidance to students, and to model inclusiveness and collaboration. The successful candidate will assist the Sr. Director in developing and implementing a comprehensive annual diversity and inclusion programming schedule. Effectively plan, coordinate and carry out student outreach initiatives, act as an advocate and offer direct support to students, and assist in the overall management of the departmental student staffing.

A bachelor's degree in a related field plus 1-3 years of experience working with diverse student populations in a college setting is required. Must have excellent interpersonal skills to develop strong professional relationships with students, faculty and staff. Programming, student life and international student experience is preferred. Some weekends and evenings will be required.

Submit cover letter and resume by November 24, 2016 online at www.champlain.edu/ta. The successful completion of a criminal background check is required as a condition of employment.

Champlain College values, supports and encourages diversity of backgrounds, cultures and perspectives of students, faculty and staff. We are an Equal Opportunity Employer.

HILLY FOUNDATION

Executive Director www.freecap.org

Pre-Toddler and Toddler Teachers

Looking for an energetic person with early education experience in a childcare setting. Must be a team player, have a high school diploma and enjoy working with young children.

Call 802-872-2773
and ask for
Shirley or Maureen

Shared Living Provider

CCS is looking for dedicated, active individuals or couples to provide home supports for individuals with developmental disabilities. Compensation, paid vacation, flexible and help with accessibility modification are included.

Support a young, vibrant man in his Colchester home. Position can be full time or split \$8.50 an hour, one week off, one week off. The ideal candidate will have experience working with individuals with disabilities, be familiar with the positive behavior support model, and be patient, creative, energetic and team oriented.

Support an energetic woman in her Windsor home. The ideal candidate will be patient and energetic, have strong communication and teamwork skills, and have an interest in providing a warm and safe environment.

Support a charming and engaging man in your home. The ideal candidate will be a good communicator, enjoy going out in the community and have the desire to improve the life of another.

Contact Al Frugal, alfrugal@ccs-vt.org, extension 108.

Champlain Community Services
512 Troy Ave., Suite 1
Colchester, VT 05446
802-450-0511
www.ccs-vt.org

EOE

Head Infant & Head Toddler Teachers

Approved by the VT Dept. of Education

Must have a bachelors degree and a minimum of 12 hrs. based on experience and education.

Contact Krista
at Leaps & Bounds,
802-379-2021 or
krista@leapsandbounds.com



Champlain Community Services



"I was listening to Paula Routly and Pamela Polston, Seven Days co-editors, talk on the radio about how Seven Days works better than Craigslist for employment ads. Gosh darnit, I thought they might be right! I had been running an employment ad on Craigslist for a few days without much response, so I decided to go back to the trusty, old-fashioned way. As soon as I placed my ad in Seven Days, I received a number of very good applicants."

RANDY GEORGE

Owner, Red Hen Baking Company, Middlesex
(also pictured: Eliza Gony)

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or post the position at sevendaysvt.com/postmyjob



VERMONT INFORMATION TECHNOLOGY LEADERS, INC.

PROJECT MANAGER

Vermont Information Technology Leaders, Inc. (VITL) is a non-profit organization based in Montpelier that helps Vermont's health care providers implement and use health information technology. VITL is seeking a project manager to assist with two major statewide initiatives: Connecting hospitals and clinics to the Vermont Health Information Exchange (VHIE), and implementing the Vermont Blueprint for Health, a statewide partnership to improve health and the health care system for Vermonters with chronic conditions. The project manager is an expert in project management and will be assigned to high-risk and complex projects. The project manager will work with VITL's customers who are hospitals and physician practices, requiring the project manager to have knowledge of the health care system in order to successfully interact with health care providers and administrators. A minimum certification as a project management professional or 7-10 years of relevant work experience are required. This is a full-time position offering a competitive salary and benefits. Email resume, cover letter and contact information for at least three references to hr@vitl.net. No phone calls, please.



School Nurse

Essex Junction School District

Interested in getting your foot in the door in one of Vermont's finest school districts? Our Albert O. Lawson School, serving grades 4-8, is looking for a temporary full-time nurse to provide nursing services to students, oversee the health office, and provide instructional support for our health curriculum delivery for the remainder of the 2010-11 school year. We offer competitive wages, excellent benefits, and desirable work hours.

Qualified candidates must hold a valid Vermont RN license, and hold or be eligible to hold a VT Professional Educator license with a School nurse endorsement. Experience working with middle school students preferred.

For more information about the requirements of the job, please visit www.schoolspring.com and enter Job ID 43427. 10/1

Experienced Line Cook

Various shifts available.
Good benefits.
Apply in person.
10997 Rte. 116
Hawley, VT



Special Olympics
Vermont

President/CEO

Special Olympics Vermont (www.sovt.org) has an immediate opening for a President/CEO to lead our organization in its mission to provide year-round sports training and athletic competition in a variety of Olympic-type sports for children and adults with intellectual disabilities. The President and CEO is the chief administrative officer of Special Olympics Vermont and is responsible for providing strategic leadership and long-term direction and achieving financial goals set by the Board of Directors. The primary function of the President/CEO is to guide and direct the program in accordance with the standards, policies and procedures set forth by Special Olympics Inc. and the Special Olympics Vermont Board of Directors. Go to www.sovt.org/contact.php for a full position description.

QUALIFICATIONS

- BA degree in business management or a related field
- 10+ years experience in management or leadership role
- 10+ years experience with SOI, SOI or similar organization in a professional or volunteer role
- Commitment to exceptional customer service and the values of Special Olympics
- Demonstrated leadership and successful track record in development and fundraising for an organization
- Excellent verbal, written and other personal communication skills
- Strong analytical and organizational skills for program design, budget planning and monitoring of program results
- Experience managing significant leaders/budgets
- Proven capacity to lead/mentor experienced highly talented
- U.S. citizenship or a valid U.S. work permit or an equivalent requirement

To be considered applicants must submit the following via e-mail attachment to svce@vtsova.org

- A letter of application explaining individual qualifications for this opportunity
- A current resume/CV in current chronological format
- A list of at least four professional references including name, contact information and statement of relationship to the reference
- References in this field
- SOI Application in the exact subject line

No phone calls will be accepted



Town of Jericho

Assessor

The Town of Jericho, VT, is seeking a motivated team player to fill the position of Assessor on a part-time basis (20 hours/week). The Assessor is responsible for developing, maintaining and defending accurate and equitable valuations of properties, performing property inspections, conducting market, cost and income analysis, and coordinating the activities of the appointed Board of Assessors.

Starting salary range is \$18.00 - \$20.00 an hour, depending on qualifications. This position is eligible for the Town's health insurance policy.

For a complete job description, go to www.jerichovt.gov and click on Employment Opportunities, or contact Paula Carlier at pcarlier@jerichovt.gov or (802) 899-9970 ext. 3.

To apply, please send a cover letter, resume and list of three references by November 28, 2010, to Todd Odell, Town Administrator, via email at toedell@jerichovt.gov or via mail at Bldg. Box 39, Jericho, VT 05465.

The Town of Jericho is an equal opportunity employer

MetLife

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in Chittenden County, VT.
Industry experience is not required, but is desirable.
The successful candidate is self-directed, self-motivated, independent, goal-oriented, and driven to succeed. Our Career Agency Principals market, sell and service our personal lines insurance products while enjoying the benefits of a company with a solid and well-known company. If you are an aggressive self-starter looking for more than just a job, you owe it to yourself to inquire about this unique career opportunity.
Send resumes to metlifegrowth@metlife.com
or call 802-734-0455 for more information.


CHAMPLAIN VALLEY HEAD START

FAMILY SERVICES COORDINATOR (Burlington)

Senior management level position. Responsibilities include development, management and tracking of family partnership systems including family goal setting and support and follow up around community services and resources, partnerships with community and state agencies providing services relevant to Head Start or its program priorities including services for English Language Learners, child abuse and neglect prevention, identification and reporting systems, volunteer and internship systems, parent involvement in program and community functions and services, and parent education and family literacy initiatives. Participation in regional and state-based committee work. Qualifications: Bachelor's degree in social work, human services or related field and 5 to 7 years of relevant work experience. 40 hrs/week; full year. Competitive salary, health plan and excellent benefits. Please send resume and cover letter with three work references by email to: phelen@hsvno.org

**PRESCHOOL TEACHER and
EARLY CARE ADVOCATE POSITIONS**

Provides developmentally appropriate environment and experiences for preschool children in a Head Start classroom, and monthly home visits for families. Asst families in accessing medical and dental care for preschool children.

Teacher - Rutland 40 hours/week 4 weeks/year
Starting wage \$15.66-16.94/hour

BCA - Burlington 40 hours/week 35 weeks/year
Starting wage \$12.67-14.30/hour

Both positions include health plan and excellent benefits and require bachelor's degree in Early Childhood Education or related education field. VT educator's license, classroom experience and experience in curriculum planning and implementation, child outcome assessment, and working with children with special needs. Teacher position requires license with endorsement in early childhood education or early childhood special education. Please specify your role and location and send resume and cover letter with three work references by email to: jenn@hsvno.org

For all positions: Successful applicants must have excellent verbal and written communication skills, skills in documentation and record keeping, proficiency in MS Word, email and Internet, exceptional organizational skills and attention to detail. Must be energetic, positive, mature, professional, diplomatic, motivated and have a positive can-do attitude. A commitment to social justice and to working with families with limited financial resources is necessary. Clean driving record and access to reliable transportation required. Must demonstrate physical ability to carry out required tasks. People of color and from diverse cultural groups especially encouraged to apply.

EOE. No phone calls, please.

**Communication
Specialists
Needed**

"Access to Courts" project seeks persons with experience interacting/communicating with persons with cognitive/perceiving disabilities.

Related experience or relevant college degree required
Fixed flexible schedule
Part time

Send resume to:
recruiter@sevendaysvt.com



JEFFERSON HERRICK

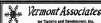
Experienced full-time groomer needed at Shore Horse Training Center. Must be cheerful, reliable and hardworking. Excellent working conditions in state-of-the-art facility located in Charlotte. Housing available.

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Gosh Spring Farm
800-451-7811
jeff@shorhorse.com
www.shorhorse.com

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Or call toll free: 1-800-438-3300



Land Family Center is a volunteer nonprofit that has been serving children and families in the community for more than 120 years.
Two exciting full-time positions available:

Grant Manager

Seeking seasoned grant researcher and writer with a track record of writing government and foundation grants. The position supports annual operating budget goals, donor relations, capital campaign and special projects. Strong written communications and presentation skills required. Works collaboratively and proactively with volunteer volunteers and families to identify funding needs, uncover their funding sources, gather and analyze data, and develop project outcomes. Excellent interpersonal skills, significant computer experience and intensive attention to detail required. Bachelor's degree in liberal arts or human services required. Two to five years relevant experience preferred.

Social Media Marketing Manager

Seeking skilled strategist to leverage LFC Development efforts by managing social media marketing, advertising and sites, database management and online fundraising, and website development to maximize public service, public awareness and fundraising efforts. Must be highly organized, have sharp attention to detail and the ability to interact with external and external customers, and the ability to manage work independently. Strong technical skills and oral and written communication skills essential. Bachelor's degree, two to three years experience in social media management, and fundraising/advocacy experience required.

Land offers comprehensive benefit package including extensive time off and holidays. For more information visit our website: www.landfamilycenter.org

Please send writing samples, resume and cover letter along with completion requirements by mail to:
Janet Land Family Center, HR Manager
PO Box 4068, Burlington, VT 05406-4068, by fax to:
(802) 861-6466 or by e-mail: janet@landfamilycenter.org

Administrative Director

For info, for consideration, please send resume and cover letter to: AdministrativeDirector@sevendaysvt.com. We are seeking a highly motivated and detail oriented individual to oversee the day-to-day operations of the newspaper. The ideal candidate will have a minimum of 5 years of experience in a similar position. Salary is commensurate with experience. Please send resume and cover letter to: AdministrativeDirector@sevendaysvt.com. We are seeking a highly motivated and detail oriented individual to oversee the day-to-day operations of the newspaper. The ideal candidate will have a minimum of 5 years of experience in a similar position. Salary is commensurate with experience. Please send resume and cover letter to: AdministrativeDirector@sevendaysvt.com.

Sped Delivery is looking for

Drivers

with a clean driving record to drive our 2012, 26' straight trucks. Pay ranges from \$130-\$125 per day (incl. fuel) for those in good driving background. Check call: 802-895-9948.



Join a great team of technology professionals in a service oriented company! NPI is seeking a senior network professional with great customer service and communication skills.

Required: Strong knowledge of Microsoft AD, Windows Exchange and SQL, as well as VMware and SANs. Four years full-time IT experience and good driving record.

Desirable but not required: IT degree and/or relevant certifications.

NPI offers excellent benefits, including matching 401(k), healthcare and profit sharing.

Send resumes to: jobs@npi.net.



QUALITY CONTROL SUPERVISOR

Vermont Butter & Cheese Creamery is a small specialty creamery with 25 years of successful business. We are looking for a full-time Quality Control Supervisor to join our busy team. Duties include performing daily sensory tests, overseeing all cheese, employee training, product testing, and running the company's Quality Assurance Program and HACCP. The right candidate will be detail oriented able to follow strict line procedures, be a good communicator, able to taste cheese and be motivated. Knowledge of Excel, Word, Publisher and/or Power Point. HACCP is a plus. Good starting wage based on experience. Health insurance, medical insurance, interest paid vacation, profit sharing, 401(k), 403(b), 408(a), 408(b), 408(c), 408(d), 408(e), 408(f), 408(g), 408(h), 408(i), 408(j), 408(k), 408(l), 408(m), 408(n), 408(o), 408(p), 408(q), 408(r), 408(s), 408(t), 408(u), 408(v), 408(w), 408(x), 408(y), 408(z), 409(a), 409(b), 409(c), 409(d), 409(e), 409(f), 409(g), 409(h), 409(i), 409(j), 409(k), 409(l), 409(m), 409(n), 409(o), 409(p), 409(q), 409(r), 409(s), 409(t), 409(u), 409(v), 409(w), 409(x), 409(y), 409(z), 410(a), 410(b), 410(c), 410(d), 410(e), 410(f), 410(g), 410(h), 410(i), 410(j), 410(k), 410(l), 410(m), 410(n), 410(o), 410(p), 410(q), 410(r), 410(s), 410(t), 410(u), 410(v), 410(w), 410(x), 410(y), 410(z), 411(a), 411(b), 411(c), 411(d), 411(e), 411(f), 411(g), 411(h), 411(i), 411(j), 411(k), 411(l), 411(m), 411(n), 411(o), 411(p), 411(q), 411(r), 411(s), 411(t), 411(u), 411(v), 411(w), 411(x), 411(y), 411(z), 412(a), 412(b), 412(c), 412(d), 412(e), 412(f), 412(g), 412(h), 412(i), 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Dental Hygienist

Fridays 8 am-5 pm
Salary based on experience

Dr. Brad Kline, DMD
31 N. Prospect St.
Burlington, VT
802-598-9532



recruiting?

CONTACT MICHELLE

865-1020 x21

michelle@sevendaysvt.com

SEVEN DAYS

PROGRAM MANAGER

Tollens, Inc. America's leading agricultural energy efficiency firm, seeks a program manager to oversee program implementation at our Richmond, VT office. Experience in program management and a graduate degree (Organizational, personnel management and strong communication skills) required.

Please visit
www.tollens.com/job-opportunities.html
for a job description and contact information.



**SAINT
MICHAEL'S
COLLEGE**

PART-TIME LIBRARY WEEKEND SUPERVISOR CIRCULATION SERVICES SPECIALIST

This \$2 hour per month, paid position provides weekend supervision of library student assistants and the facility. The individual selected will support use of library services by students, faculty and staff, including circulation and research. Bachelor's degree or appropriate combination of experience and education required. Must demonstrate knowledge and experience with electronic information systems. Library supervisory, leadership and/or teaching experience a plus. Must have excellent oral and written communication skills, a public service orientation, and ability to work in a collegial, team-oriented environment. This individual will consult with other staff to develop flexible work schedules to cover weekend hours of service. Some Monday through Friday hours also required which may include occasional evenings.

Benefits: Eligible for human benefits and paid time off accrual as outlined in the employee handbook. This hourly part-time position is not eligible for regular College provided fringe benefits.

For full job descriptions and to apply online, please visit
<http://www.intervenorsearch.com>



SEATTLE, WA

Early Childhood Coordinator

Coordinate early childhood programs in Shelburne Farms. Year round, full time, salaried with health benefits, paid vacation, 40-45 hours/week including some weekends and travel.

Start date: January 2, 2013

Send resume and cover letter to:

Linda Williams, Director of School Programs
Email: lwilling@shelburnefarms.org

The mission of Shelburne Farms is to cultivate a constructive culture for a sustainable future.

EnSave

Assistant Tour Coordinator

It requires excellent writing skills, attention to detail and love of logistics. Second language and travel experience a plus. Hiring position full time but with option for part time to start in September and be permanent.

Send resume, references and cover letter to:

**Music Contact
International
119 So. Winoski Ave.
Burlington, VT 05401**

or email

**JJReckentledge@
MusicContact.com**



**MUSIC
CONTACT
INTERNATIONAL**

Land Family Center Custodian

Full time. Major responsibilities include performing a wide variety of cleaning duties in residential treatment facility for pregnant/parenting women. Include but are not limited to: scrubbing mopboards, waxing, vacuuming, shampooing, painting and disinfecting efforts, public areas, meeting rooms, bathrooms, dining rooms, stairways and vacant bedrooms. Duties performed using hand-held floor cleaning supplies and machinery. Experience in aspects of effective cleaning techniques and use of a variety of custodial machinery required.

For information about our benefit package, visit www.landfamilycenter.org.

Please submit cover letters and resumes by mail to:
**Jamie Tourangeau, HR Manager,
PO Box 4055, Burlington, VT 05406-4055, by fax to
(802) 861-6460 or by email jamie@landfamilycenter.org**

Policy Coordinator and Quality Improvement Coordinator

**Child Welfare and Youth Justice Practice Model
Implementation, Practice Guidelines and Data Development**

The Vermont and Canadian Implementation Center (VIC) in partnership with the Vermont Department for Children and Families (DCF), Family Service of Vermont, Inc. and the Policy, Innovation and Solutions, Quality Improvement Coordinator for the 1-4 year intensive implementation project. The project will design and implement practice policies and policy data driven quality assurance and continuous quality improvement programs, and create business process plans for the development of a data warehouse from a newly adopted practice model based on opportunity for children exposed to the child welfare and juvenile justice systems.

Each position will coordinate the project work plan, organize and support project teams, and work with the project's Steering Committee. The VIC is the lead for the project's success.

The two Coordinator positions are related positions with the VIC at the University of Southern Maine's Maine School of Public Service will be located at Vermont's DCF Family Service of Vermont, Inc. and will report to the DCF Family Service Planning and Practice Manager.

The VIC is a new state of Vermont Technical Assistance Implementation Center established by the Children's Bureau in October 2010. The VIC facilitates nonpartisan, nonadvocacy, neutral public and policy systems, and provides research to support implementation projects that improve the quality and effectiveness of child welfare services for children, youth and families.

Knowledge and Experience

- A master's degree or equivalent human services field is preferred.
- Knowledge of and experience in child welfare and juvenile justice practice is a requirement for the position.
- Four years of professional level experience as a child or youth services program.
- Must have strong written and verbal communication skills.
- Must have strong knowledge of data gathering and reporting and quality assurance methodology (QAC process only).

These are restricted positions. The compensation package includes a salary in the range of \$50,000 to \$60,000 plus 5% to ten percent of fringe benefits. Additional pay may be provided by the VIC, University of Southern Maine or the State of Vermont. All individuals related to self employment are the responsibility of the individual. Interested individuals can send resumes to Stacy.Julian@DCF.FamilyServices.VT, 120 South Main St., Oregando, VT 05495. For important dates call 802-243-4600 or email stacy.julian@shelburnefarms.org. All resumes will be reviewed by December 10, 2012.

NCIC Northeast and Caribbean Implementation Center
A National Child Welfare Institute Center

FUSE

fusemarketing.com

GRAPHIC DESIGNER — WEB

Fuse, a leading youth marketing agency that connects brands with teens and young adults, is seeking a Web Designer to join our creative team. Responsibilities include designing for multiple digital platforms, communicating with the web development team and vendors, as well as researching cutting-edge technologies to bring interactive work to life.

3+ years relevant experience and expert proficiency in Adobe CS required. Web development experience a plus. Youth culture/active-sports focused design is preferred.

For a complete job description and to apply, please visit:
www.fusemarketing.com/job



Glenn's Family Center is currently looking for a

FULLTIME TRAINER

This person must currently be certified and have experience training 10-15 and 12-18 yr. olds. We are also looking for someone to work Tuesday and Sunday from 6:00 a.m. to 1 p.m.

Interested, please apply at:
30Community.org, Unit 7
30 Burlington, VT 05403, or at
www.glennsfamily.com.

Community of Vermont Elders

Interim Executive Director

Statewide Senior Citizen Education and
Advocacy Coalition

The Community of Vermont Elders (COVE), a nonprofit coalition of senior citizen consumer and provider organizations, seeks an interim part-time Executive Director to lead its policy, education and development efforts as the organization plans for its future.

This is a part-time, temporary position with an expected end date of July 1, 2014. The scope of the position may be expanded or extended beyond this date should circumstances allow.

The Executive Director supervises staff and works closely with the Board of Directors, member organizations, committees and independent contractors to advance COVE's policy and legislative agendas and to coordinate its fundraising activities. The position requires interaction and collaboration with Vermont's aging and human services networks, and a periodic presence at the Statehouse.

The successful applicant will preferably have a background in advocacy and public policy that includes experience with public relations, fundraising and nonprofit management. Other relevant experience will be considered.

COVE offers a competitive salary and benefits package comparable with other small nonprofit organizations that is negotiable based upon experience and qualifications.

Please email or send letters of interest, resume and references by December 1, 2013 to: Tim.Davis@covevt.org, COVE, PO Box 1276, Montpelier, VT 05601 or www.covevt.org.

For more information about COVE and our mission please see our website at www.covevt.org.



CLINICAL CASE MANAGER

35-40-Hour Position

Spruce Mountain Inn is a small, nationally known residential recovery program in Plainfield, VT. We are seeking a detail-oriented person with excellent communication, problem-solving and clinical skills. Function as a member of a multidisciplinary team and provide case management services to a small cohort of young adults whose rehab the center of a highly structured therapeutic community. Master's degree and experience in case management desired. License preferred.

Send letter of interest and resume via email to: Grant.Lindberg@spruceinn.com
Assistant Director
Spruce Mountain Inn
PO Box 159
Plainfield, VT 05667-0159.
Email: info@spruceinn.com

Regional Director



LAMOILLE
FAMILY
CENTER

Building Bright Futures seeks to assure that all children are healthy and successful by improving the quality, affordability and accessibility of services for families with children under the age of 6 in the areas of health, early care and education.

The Lamoille Family Center is hiring a part-time, 20-hour-per-week Building Bright Futures Regional Director to support the work of the Lamoille Valley Building Bright Futures Council. Qualifications: Bachelor's degree in education, health human services or related field; three years of experience in program coordination, system development, or supervision; knowledge of regional early childhood supports and services; ability to work independently, outdoors and in project settings; proficiency in Word and Excel. Must have excellent communication skills and the ability to work some evenings and weekends.

Please send cover letter, resume and three references by November 18 to: amalie@lamoillevallybuildingbrightfutures.org or Lamoille Family Center, 480 Cayde Falls Rd., Montpelier, VT 05601.



Northeastern Family Institute
Bringing Wounded Children, Families & Communities Together

Intensive Community-Based Services Coordinator

Licensed master's level clinician sought for challenging position jointly hired by Northeastern Family Institute and the Howard Center in cooperation with the Department of Mental Health. Responsibilities include intake case coordination, utilization review and quality assurance for all Chittenden County youth served between both agencies in a seamless system of care. Successful candidates will have 3+ years experience in the treatment and case coordination of youth with emotional and behavioral challenges, knowledge of residential wrap-around and creative forms of intensive community-based mental health services, working knowledge of child mental health system in VT, expertise in utilization review and outcomes measurement essential. Excellent interpersonal and public relations skills, computer literacy and proven ability to work in a fast-paced, team-oriented environment. Position available January 2014.

Please send resume and cover letter to

Amy Whittemore
NFI Vermont, Inc.

28 Airport Road, South Burlington, VT 05403

WWW.NFI.ORG

Program Manager

St. Albans nonprofit has an immediate opening for an experienced professional to join the management team of a statewide elder-weekly job-training program. Responsibilities include recruitment and staffing, training and development, employee/training relations, policies and procedures, and the day-to-day operations of the program. College degree required.

Please email cover letter with salary requirements and resume to: HR@sevendaysvt.com



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If you are interested in contacting to a patient centered environment and are committed to all aspects of reproductive health care, please reply with resume and letter of interest by November 22 to: **Employment Specialist, PPNNE, 18 Low Ave., Concord, NH 03301**, or email brownsc@ppnne.org.

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- Establish and monitor the implementation and maintenance of accounting control procedures - Separation of duties, fixed assets - BNA experience a big plus!
- Resolve accounting discrepancies and irregularities

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- The candidate must have a minimum of a Bachelor's in Accounting, CPA preferred
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SIDEdishes

CONTINUED FROM PAGE 38

a restaurant, the meals be prepared — usually for weddings and retreats — are rarely open to the public.

Excited to show his staff, Menard is going all out. The \$58 five-course wedding dinner will include no fewer than 15 dishes, all using local

from Mid River Valley-area farm partners.

The meal will start with **VENISON TAIL COMPANY** strappo, sautéed with homemade potato and shiitake mushrooms from **DAVE FOREST FARM**; a local cheese plate will

offer samples from Three Shepherds.

Guests will mingle to the strains of country cello **HERBERT MAYTON'S** jazz duo before sitting down for family-style platters of food, including quinoa- and pear-stuffed quail, spaghetti squash with cranberries and feta, braised lamb shanks, and duck fat roasted vegetables.

"It'll be the perfect opportunity to really get to know your neighbor and really talk to the farmer," products Menard. "The meal, he says, is his way to give back to the farmers who make his job possible. "This is the food I want to cook for the people I want to eat it for."

For reservations, call 406-225-6 or check out dinnerculture.com.

"It's very forgiving. It's all going in there anyway."

Once the chicken and duck were boned and skinned, Doreau played the turkey and stuffed it using what she called "nature's implements" — her hands. She allowed a student to tie pieces of chicken on top of the stuffing; then added another pile of stuffing on top of that. She did the same with the duck.

Doreau folded the turkey's skin around the whole duckling, generously laced it with and moist bread. Students helped Doreau hold the skin closed as she carefully threaded several poultry pins along the bird's back like stitches. Doreau stuffing spilled out. "That's one weird-looking bird!" exclaimed Doreau.

Doreau turned away from preparing dessert to diagnose "Doah! It's beautiful," she said, beaming.

The previous day's butchering session emerged from the oven, and the carving process was far from beautiful. The tender, juicy birds combined with stuffing just didn't want to hold together. "I think we need to serve this with a spoon," joked Doreau.

Instead, students gathered around the farmhouse kitchen table and ate small pieces of each bird carefully served family-style. The early Thanksgiving feast ended with Doreau's pumpkin-chocolate tart.

Next time, Doreau said, she may try a charcuterie, an example of the next wave of stuffed foods. An apple pie stuffed in a cherry pie stuffed in a pumpkin pie would be the perfect way to end a day of butchering. □

POWL PLAY

Here's what got me out about 5 trips to the playground. I predicted that my mother and her sister, West Main Street, Live Healthy Market, right across the street from GPC in Bismarck, Conn. Just 15 minutes from my home was a Cantonese community of folks who like to get their feet on the ground and walk — not that I want to say that. When we hit the doggy world, with its tightly packed, paved streets, I suspect we never brought a dog to a new pet.

I don't know how it started, but from the time I hit my dog, my mother and her sister, West Main Street, Live Healthy Market, right across the street from GPC in Bismarck, Conn. Just 15 minutes from my home was a Cantonese community of folks who like to get their feet on the ground and walk — not that I want to say that. When we hit the doggy world, with its tightly packed, paved streets, I suspect we never brought a dog to a new pet.

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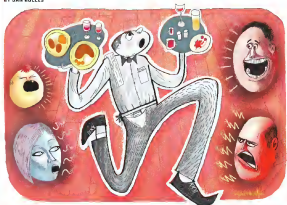
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The Waiting Game

Bad restaurant service might be your own fault

BY DAN BOLLES



Dining out is one of modern culture's great equalizers and a cornerstone of social activity. It is an integral part of how we celebrate, conduct business, connect with friends, start dating someone new or simply unwind. A great dinner can set the tone for a whole night. Conversely, a lousy dining experience sears the mood like a plate of bad shrimp.

Many factors can contribute to a poor meal, including under- or over-cooked food, screwed-up orders, long waits and, sometimes, poor service. Blame for that last misfortune might be placed solely on the server due to inexperience, inability or just an off night. But, more often than you'd think, bad service is the result of bad clients. How so? Read on.

Waiting tables is a grueling and often thankless job. For one thing, it's physically demanding. Servers

are on their feet and constantly in motion, often for hours at a time with no naps. They carry armloads of hot, heavy plates and precariously balanced drink trays, dodging errant toddlers or soddling drunks and weaving their way through crowded dining rooms.

Waiting tables is also mentally taxing. At any given moment, as a server you are keeping track of dozens of factors, any of which can derail a meal if improperly handled. Consider: Table 42 needs another round, the woman at 45 dropped her fork and swears another, the diners at 56 want their check pronto, a kid at table 50 has a potentially deadly nut allergy, and the guy at 51 is hitting on you. The list goes on — and changes from second to second.

Waiting tables is an art form requiring skill, mental dexterity, charm and diplomacy. Even so, it's

underpaid by design. There's a good reason tipping is customary — some would say obligatory. And unless you've worked in food service yourself, you may not fully appreciate how much effort goes into ensuring you enjoy your steak frites, much less what you can do to garner a better dining experience.

Despite that age-old saying, the customer is not always right. Sometimes, the customer is wrong, or misguided, or just an asshole.

Seven Days recently polled some 20 servers working in Burlington-area restaurants. The objective: to find out, from their perspectives, what behaviors contribute to bad dining experiences, and to solicit suggestions for how customers can get the most from their restaurant meals.

Responses ranged from the seemingly obvious (read the menu) to

particular get peeves (take your damn hat off at the table!) But amid the wide-ranging and sometimes amusing list of gripes, certain themes came up repeatedly and fell into three overarching categories. Keep them in mind while eating out, and the experience is likely to be more pleasurable for both you and your server.

I. The Golden Rule

Remember that? Doing unto others, etc., is as applicable in a restaurant as to any other setting. In other words, treat servers with the same courtesy and respect you expect from them.

"People can be really nasty when they're hungry," observed a veteran waitress.

AS ONE LOCAL WAITRESS SUCCINCTLY PUT IT, "THERE IS A BIG DIFFERENCE BETWEEN A SERVER AND A SERVANT."

Sure, a server's job is to cater to your needs, but that doesn't give you the right to treat him or her like a servant. As one local waitress succinctly put it, "There is a big difference between a server and a servant."

Generally, a modicum of politeness in all that's required here. As a number of servers noted, "Please, and thank you goes a long way." So does paying attention when your server approaches the table. That means paying conversations, making eye contact and putting away the cellphone. And it can't hurt to interact with small pleasantries.

"I hate it when I ask a table how they're doing and they're, like, 'I'll have an iced tea,'" said another server. And should you need your server's attention, there are better ways of flagging them down than snapping or shouting. These are people, not livestock.

"Excuse me" works just fine," advised one waiter.

II. Be aware of your surroundings.

In the restaurant universe busy? If so, understand that service may be slower and there's not much your server can do about it. In the restaurant closing in 10 minutes? Maybe look for a joint that's open later.

Waiting tables is an exercise in efficiency. Servers are constantly multitasking, trying to do as many things as possible in the fewest number of steps. Recognizing what you can do to streamline their service is invaluable, for you and them. For example, if your table is ordering a second round of drinks and you've still got a bit left in your glass, order another one anyway, instead of waiting to do so when the server returns with your companion.

some 'bitions. Little things like this can go a long way.

III. Communication

Be clear about what you want, and don't assume your servers know. If they were mind readers, they might have their own cable shows instead of waiting tables.

Ask questions. Most servers are happy to guide you through an unusual dinner special or a voluminous drink list.

"I love telling people about new beers and helping them pair food," said one waiter.

If you have a problem with your meal, let your server know immediately, not after you've eaten half of it. And should you have an exceptionally great meal, let your server know that, too.

"Positive affirmation is always nice to hear," noted one waitress.

The best affirmation of a pleasant dining experience? A generous tip. ☺



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Ball Game

Eccentric Metropolis is no apt title for the latest show in Tower Hill Theater's Cabaret Series.

Midwinter's latest act "Sir Riel" would be a collection of acrobatic balls and carved staffs called *huapang* as mesmerizing as can easily be called juggling, far less of a better one.

"But it doesn't look at all like juggling anymore," says THT executive director Douglas Anderson. "It's much more spiritual."

Riel's self-taught spectacle is part of an emerging grassroots art form,

according to Anderson, most

often practiced among

large groups of people

in fields. At Thursday's

performance, New Age soundscapes provide a backdrop to two 45-minute acts chock full of video clips, black light, illuminated balls and gravity-defying sleights of hand.

SIR RIEL

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NOV.23 | THEATER

Curtain Call

Since 1929 South Burlington's Rice Memorial High School students have morphed into everything from ghostbusters to space aliens for one night a year—and it's not Halloween. The creative costuming is just one aspect of *Stunt Nite*, a competition between four original vaudevilian-style variety shows, each scripted and produced by a different grade level. Though this year's themes are under wraps until the curtain rises, the 25- to 30-minute acts generally thread comedy, dance and song through a cohesive storyline embellished with wacky costumes and backdrops. The camaraderie and school spirit are "so tremendous," says director Catherine Metropoulos, noting that 95 percent of the student body participates in the volunteer-run project—a pretty impressive stunt alone.

STUNT NITE

Tuesday, November 23, 4 p.m. and 8 p.m. at Flynn Main Stage in Burlington \$10-12 (info: 930.2660; www.stynde.org)





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When can a street leader in Santa Monica, Calif., jam out with a wheelchair player in New Orleans, La., and a bongo player in Berkeley, Spain? The answer's as random. Why? Her Charge has been connecting musicians from all over the globe through mobile audio/visual recordings far more than five years. Spliced together as one multimedia presentation, FFC spreads messages of hope and peace through songs such as "Stand by Me" and "One Love." Better still, the virtual videos have translated into reality as participating vocalists and stars heading from Ghana, the Netherlands, the Congo are in a traveling stage sensation. Bengali is guaranteed fall 2010 tour, stopping in Lebanon, NH, this

Thursday November 18 7:30 p.m. at Lebanon Opera House MH \$28-38 Info
803-642-0000 www.lebanonoperahouse.org

With bodies torn seemingly effortless cartilage, ribs and hips, it's easy to see that KUMARABANDJON Group chore is the only choreography in town implies that a closer inspection of the movements reveals more challenging concepts. The Minimalist-based troupe, under the helm of choreographer and dancer Yvonne Quijada, displays strenuous sensibilities intertwined with elegant ballet technique. It's this intermixture of classic and contemporary forms that's garnered the group international recognition through festivals and residencies. On their short trip atop this work, REDD performs *Enlace*, showing a collection of four works originally choreographed by Quijada for special events and other companies. There's no missing that modernism twist and compassions by Stravinsky, Vivaldi and Beethoven.

Friday, November 19, 5 p.m., at Flynn Main Stage at
Burlington. (\$25.00, Info: 333-5285)
www.flynn18.org

Saturday November 20 7-9 p.m. 18+, at Chase Dance Studio Flynn Center in Burlington. \$20 (space is limited) preceptor 1/80 852-2808 www.danceonline.com



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Shredco's company's Thomas J. Shredco kicks off a networking meeting. Hilton Hotel Burlington, N.J. Feb 19, 2008. Photo by www.shredco.com

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reluctantly a spokeswoman took a look at "migration and
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JOHN GARDNER, EDITOR: Philip Seymour Hoffman's directorial debut plays out from New York City neighborhood to Carmel, California. *Amis* (Columbia TriStar, 1330 p. vs. 4 p.m., Tp vs. \$8.7. Infr. 548-2800)

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EXTRACTS AND CRYPTICITY ARE NOT WRITTEN BY DAWKINS FOR GIVEN OPPORTUNITIES FOR BRIT AND STYLE. DEPENDS ON COST AND OTHER FACTORS. CLASSIFIED WORKSHOPS MAY BE LISTED IN EITHER THE CALENDAR OR THE CLASSES SECTION. WHEN APPROPRIATE, CLASS ORGANIZERS MAY BE ASKED TO PURCHASE A CLASS LISTING.

calendar

WED 11/19/12

Brain Injury Center Memorial, 6-9:30 p.m. Free Info. 800-361-1201

COLOMBUS DANCE WORKSHOP Local dancers learn about the influence a dancer and dancing with others on a class with Joe Chapp. Free/Donation. The Columbus Center, Burlington, 6-9:30 p.m. Free Info. 801-7928

health & fitness

ANIMAL EXERCISE Learn physical activity for your horse with Dr. Christopher Senger, Center for Equine Medicine and Surgery, 6-8 p.m. Free Info. 800-361-1201

COMMUNITY LAUNE Activities, health, and wellness topics with experts offer a wide range of services in the field. Free/Donation. Middlesex Hospital, 6-8:30 p.m. Free Info. 800-361-1201

ride

4-H EQUINE SCIENCE Third through fifth graders use scientific knowledge of the natural world through hands-on activities about insects, earthworms, and more. Free/Donation. Southern Vermont Equine Education, 10-11:30 a.m. Free Info. 800-361-1201

RAMPTON Learning facts and their parents' experiences for sharing. Donkey riding, riding, and riding. 10-11:30 a.m. Free Info. 800-361-1201

CHILDREN'S STORY TIME Reading, listening, and more. 10-11:30 a.m. Free Info. 800-361-1201

ENDINGS PLANNING Problems and their solutions. 10-11:30 a.m. Free Info. 800-361-1201

WINTER PLANNING 10-11:30 a.m. Free Info. 800-361-1201

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music

JOHN HARRINGTON The 1960s and 1970s. 10-11:30 p.m. Free Info. 800-361-1201

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BLUES/BLUESFEST This town has the blues! Local blues, songs and artists. Always a family crowd. 5-6 pm. Free. Info: 507-5425.

FLUTTER PLAYBOYS • 1000 girls make out of the spotlight before school time. Flutcher Elementary School Cambridge. 9:30-10:30 am. Free. Info: 507-6445.

FRANKLIN GRAY HILL Lovers of the nation's youngest up for real about love and wilderness with/for. Haverhill Library. Thursday 10-12:45 am. Free. Info: 507-5426.

FREE PAPER BIDS Middle schoolers take up advertising to reduce an environmental burden. Eastern Liberty Union. Jonathan 3:30-4:30 p.m. Free. Info: 520-1938.

GETS TALK TURKEY • Little more than a salad the adult company around for lunch between ages about 10 and 100 — and what they say for Thanksgiving. Green Mountain Auditorium Center. Haverhill. 10-11 a.m. \$5.00 per adult/children \$4 per additional child. Info: 434-3000, www.mtcenter.org

LIGHTHOUSE • In get Haverhill again 2nd stage? Their skills with children, solving and with art, video. Pennington. Thursday Free Library. Haverhill. 5:30-7:30 am. Free. Info: 860-5316.

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off inspiring the quarts after school, and then just on their own. Haverhill Library. Haverhill. 5-6 pm. Free. Info: 507-5425.

DR. MICHAEL MCCORMICK • Awarded Distinguished Honors Society professor of music with historical connections in Danville, Vermont and the first of the Vermonters. Haverhill Library. Haverhill. 5-6 pm. Free. Info: 507-5425.

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Kathy Mattea "Songs and the Season"



Sunday, November 28, 7 pm

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Saturday, November 20, 2010, 7:30 p.m.

College Street Congregational Church

Burlington, Vermont

Tickets: \$20 per admission, \$17 students & seniors

Advance tickets: 802-861-7774 or Box Office

Additional info: 802-861-7774

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Thursday, December 9, 7 p.m.
 Norwich University, Plumley Armory, Northfield, VT



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 Todd Lecture Series

This event is free and open to the public. For more information call 802-485-2080

PHOTO COURTESY OF NORWICH UNIVERSITY

Golden Ears

Ryan Power's humble genius is in demand

BY MATT BUSHLOW

It's been a turbulent month for Ryan Power. At first, he didn't see the point of an article about him in *Seven Days*. The same day he woke up and decided to cancel his set at Radio Beers's 10th anniversary party. Recently, a California solo tour fell through. But it's all cool. In fact, it's perfect.

"I'm not in the performing mood these days," he says in a casual, matter-of-fact tone, perched on a stool in his habit-worthy home apartment in Berkeley. "A lot of times in winter I'll stop playing. I'll get into the writing and recording."

A Motown compilation is on the stereo and Power is sipping coffee, explaining his current mood set. Not that it's hard to figure out. In the center of the room is a chair with a tiny table in front of it. On the table is an open laptop. A microphone stand is positioned so Power can sing into it while at the computer. The table setup faces the stereo. It's like the pilot's seat in an audio spacecraft. It's easy to imagine him strapped in, helmet on, ready for takeoff.

For those unfamiliar with Power, he's undergone a remarkable transformation in the past 10 years, from a shy writer of indie-folk heart songs to an '80s synth-pop karaoke star who croons to his own obscure music outfits, eyes closed, deeply in the moment. In between, he led his own band, played a lot of lead guitar, started recording and mixing albums for friends, and went through an occasional phase drinking powder that he channeled in his latest album, *I Don't Want to Die*.

Through the poets, albums and styles, one element has stayed the same: Power's stark, confessional lyrics. It often sounds like he's singing right out of his journal, because, well, sometimes he is.

If a song details Power falling out of a tree while drunk (he's been sober for more than two years now) or telling a lover that his cold reaction to her weaknesses will "help [her] learn wrong from right" it's ripped from his own bedlines.

"They're usually pretty dark," Power says of his songs, before laughing again.

"Life can be a struggle. I think it's important to express whatever your feelings are. That's my whole bag."

Power grew up in Merrimack, N.H., and started playing guitar at age 12. He recorded a 4-track album in middle school with a friend, and got into the Beatles and Jimi Hendrix before enrolling in the University of New Hampshire to study music. He chose jazz guitar, somewhat reluctantly. (The academic options were jazz or classical.) He also met Chris Weisman, a songwriter and guitarist who is now one of Power's best friends and musical brothers.

"It turned out we had a lot in common," Weisman recalls over email. "Mostly that we were in the New Hampshire state school because we were lost, and we knew we wanted to be musicians but weren't sure in what way... I was really a weird-type guy studying all the time, and Ryan was this loose, happy-partying, laid-back kid from near Manchester who played a lot of funk on a Stratocaster at parties out in the woods."

After college, Power taught guitar lessons for a year in Dover, N.H., then attempted a short-lived relocation to California before finding his way to Berkeley. His brother had moved to the Queen City and bought a digital 8-track and some microphones. Power decided he wanted to learn how to record his own stuff.

Berkeley music veterans Brett Hughes remembers Power's early days as a trio.

"He was both painfully shy and an ass-kicker," Hughes describes in a recent email. His rambling, folksy Power upsets are one thing during a gig at Radio Beers. "It didn't seem to bother me as much, but he played guitar, and sang in that shrilly, raucous, baby voice that I didn't see coming at all. He seemed almost embarrassed when we all booed and cheered and clapped when he finished."

And that's how it went for the new kid. The more he put himself out there, the more people booed and cheered and clapped. Within a few years Power became a musical double threat. He

could play just about any instrument, and started recording and mixing albums for friends. He played keyboards for dance-poppers the Cash, and later mixed their album *New Appreciation for Sunshine*. Around that time he was also writing two albums of his own — *Jealousy* on guitar and piano, and *20/20 Judgment Day* on a computer.

"There's definitely this kind of duality thing happening," Power says now. "And for a while those were definitely this OA, what are I? Which way are I... But I just feel great doing what I'm doing now."

Other than the occasional liveable gig, that means a lot of studio work. Word of mouth has spread about what Eugene Douglas of the Cash calls Power's "asshole groove." In the past year he's recorded or mixed albums for an extraordinary array of Vermont talent, including the Reeves Brothers Band, Mayco Smith, Let's Whisper, Pa-pa-Carles, Mags, Tall Huggins, Anna Paulsen, former Kirtlington members Tim Lowson and David Kama, and Queens City indie-rockers Villardier.

When prompted, he insists that his favorite project of that period was recording and mixing Huggy Birthday's debut album *Accord-ing*. In Power, working Chris and Kurt Weisman and band leader Kyle Thomas went together was "insane."

"It was a real collaboration of fort," he recalls, a nod to theatricality. "Even though it got tense now and then with different ages and everything. But that's good."

Huggy Birthday was released on

Seattle label Sub Pop back in March. Bands who fell in love with the record — and Power's work — began writing him to ask if he would work with them. Recently, Japanese record label Moosie works asked to distribute *I Don't Want to Die* in Japan.

He's both excited and cautiously optimistic about the deal. Power knows it's easy to get better about the music industry. Only days before Moosie works contacted him, he had decided to give up on labels and start his own. But that's just the business end. No way would he give up on music altogether.

"You just can't give up, you can't stop doing it," he says, simply. "If you start to think that way with music, you're fucked." ☺



SOUNDbites

CONTINUED FROM PAGE 35

Why not two? This week's co-honoree goes to DC-based psych duo **WUOLFS**, who will be at Radio Blean this Sunday, one night after taking part in **LA SPINNA'S** *Savage* II show in Brooklyn. The NYC indie-funk fans have been regular VT visitors.

On a related note (heywell, La Benda, We hardly know ya).

Getcha glowsticks ready. A very special edition of the long-running *Inner-Music* series Sunday Night Music is taking place this week at Club Metrocene. The guest of honor is none other than globe-trotting DJ and producer **JUSTIN MARTIN** from Dirtybird records.

While we're at Metrocene and rocking electronic, I'd be remiss not to mention this Thursday's **RECURS** w/ sponsored throwdown featuring Brooklyn's **NO BOUND**. The gothic duo describes himself as "the red-lit-headed heater-smoking party rockers." Any questions?

In the three and a half years I've been writing this column, I've pretty much never mentioned a musician. I've about to rectify that. This Friday, recent VT transplant — and musician! — **ALAN BOKAL** takes to the Flyspace stage with the **RECOGNITION** duo, her long-standing collaboration with former **BOSS** **CHANDLER FRODOLOM**. The pair will

perform what Bokal describes as an "eclectic program," with selections including early 20th-century ragtime and tempo works by **ANTHONY PASCARELLA**. The kickin' **Blackout** will debut a brand-new piece piece written specifically for them by Argentinian composer **LUCAS GONZALEZ**. Clangy, na?

Speaking of ar, class acts, Connecticut-based rapper **CHAD HENRY** arrives at the Higher Ground Showcase Lounge this Thursday armed with tunes such as "Crazy Aus Beats," "We Made You (Shower Anthem)" and "Cat I'm Drunk." In all seriousness, Whybly is a smooth, witty MC whose latest live madcap, *The Underclassman*, has been in regular rotation in my trusty iPod of late — as was his debut, *Optimus Rhythmic Plus*, my white rapper who comes in afire. More Over Marshall — in reference to **MARSHALL MATTHEW'S** *EMERSON*, of course — has some serious smarts. Or a deliciously self-deprecating sense of humor. In Whybly's case, it's probably a bit of both.

Local punk rockers **VEN** continue to fight the good fight against the recent so stupid-it-would-be-funny-if-it-were't.



se-fucking, stupid decision by the RPD to curb 18-plus nights of Burlington nightclubs and ban with a show this Saturday at Manhattan Pints & Pub. The band hopes to host an all-ages punk night at the pints joint every month. Stay tuned.

And finally, should you happen to catch either of this Friday's **PUNKER** shows — early set at Longbow Street Café, later at the Moxley House (see spotlight, page 36) — do yourself a solid and

check out folk songwriter **ROBERT KAHNEN BLAKE**. He's opening both gigs for the Philly-based string-band-turned-indie phenom. I've been in love with the dude's latest effort, *A Short Series of Long Nights Remembered*, for the last couple of weeks. It's simply a beautiful explication of modern folk music with overworld shades of Celtic influence — the record was inspired by and recorded in Belfast. A smooch!



Listening In

And once again, this week's quality-but-not-quite-ultimate segment, in which I choose a random sampling of what was on my iPod portable, CD player, or mp3 player last, this week.

Cyran & the Embaring *The Perfect Break* up recordings. **Benjamin** *The Revolution*. **Living Cities** *Don't Stop*. **CD** *CD's & Vinyl Demos*. **The Instructors** *Cowboys in the City*. **The Best of the** *Unlabeled*.

ALOE BLACC
"The Warm Up" (feat. J. Cole)
Nov 17th 8PM

WEDNESDAY NOV. 24TH 8PM
"Cat in the Hat" (feat. J. Cole)
Nov 24th 8PM

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Justin Martin

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SEVEN DAYS

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music

CLUB DATES

WEDNESDAY, NOVEMBER 12



FRIDAY: THE POWDER KIDS (JONES)

FRIDAY

WINEY BROWN BULLDOG (Lafayette Music Hall) 10 p.m. (free)

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WINEY BROWN BULLDOG (Lafayette Music Hall) 10 p.m. (free)

SLIDE BYRON LORINE & TAYLOR (Downtown Garage) 10 p.m. (free)

TUPERO MUSIC HALL (Lower Level Young) 10 p.m. (free)

champs/lyle valley

31 MAIN (Main Street) 10 p.m. (free)

GRY BARS (Top Hat Entertainment Dance Pier) 10 p.m. (free)

ON THE RISE BARNEY (Vince) 10 p.m. (free)

TWO BROTHERS TAYLOR (Deep Project) 10 p.m. (free)

northern

SLIDE BYRON LORINE & TAYLOR (Downtown Garage) 10 p.m. (free)

THE RISE BARNEY (Vince) 10 p.m. (free)

TWO BROTHERS TAYLOR (Deep Project) 10 p.m. (free)

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TWO BROTHERS TAYLOR (Deep Project) 10 p.m. (free)

northern

SLIDE BYRON LORINE & TAYLOR (Downtown Garage) 10 p.m. (free)

Blowin' Up

In the years since they (sorta) ended Vermont house, Philly-by-way-of-Boston-in-kind outfit **THE POWDER KIDS** have traded in their old-timey string band vibe for a fever of loopy, pop-centric indie rock that's setting the biophore scene. In the midst of a lengthy eastern tour, the 1985 pop duo VT shows this Friday an early set at Montpelier's Langdon Street Cafe with singer/guitarist **WESLEY SARGENT**, and later at the Monkey House with Blake **JOHNSON** and **WED THE BOTTLE**.

PAWING ACQUATIC LOUNGE (Lower Downtown) 10 p.m. (free)

PAWING HALL CAFE (Lower Downtown) 10 p.m. (free)

RACE HORN (Lower Downtown) 10 p.m. (free)

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ENTERTAINMENT

THESE DAYS

ENTERTAINMENT

ENTERTAINMENT

REVIEW *this*



Bow Thayer & Perfect Trainwreck, *Bottom of the Sky*

(THIRD EYE PRODUCTIONS CO.)

Bow Thayer is the epitome of the "songwriter's songwriter." The local tenorball has been plugging away for the better part of the last 20 years, both as a solo artist and the front man for Americana and rock acts such as Ellwood and the Jets, great, alt-country string band the Academics. Thayer is greatly admired by his peers — the Band's Levon Helm, for one — and by knowledgeable roots fans, but true breakout success has proved elusive. On *Bottom of the Sky*, the ninth full-length album bearing his name and second with Perfect Trainwreck, Thayer once again justifies his reputation as a skillfully gifted artist. And, this time, he may have finally created the record that will introduce him to listeners beyond New England.

"Bathala Joe" opens the record with alt-country groove reminiscent of late-1970s Tom Petty & the Heartbreakers. It's a smartly crafted pop-rock gem, with Thayer's laid-back, ready groove belatedly by swelling organ and strapping guitar leads.

"Lightness" evokes the best of the Beatles' country-acoustic twang with Trainwreck's rock sensibilities. Thayer's banjo ripples through a wash of piano and organ, pushing the mid-tempo tune past a few perky moments of noisy coddling in the jazz pool.

"Dark Light" is an ancient head-bobber, as Thayer's banjo and James Miller's piano jangle for space amid the song's spryly textures, which belie the singer's melancholy message.

"Dancing" likewise lays daybreak as Trainwreck cuts through Thayer's earnest introspection, in

increasingly bright arrangement builds to a brilliant solo section just before the song's conclusion.

"Good Time to Holler" is a backwoods stomper and leads into "Ghosts of Bones," perhaps the record's most ambitious cut. Thayer is gritty and focused, leading Trainwreck through a dazzling arrangement that simmers with angst and tension.

The title track is classic Thayer: The moody acoustic number swirls over a buoyant guitar that seemingly materializes out of nowhere before releasing in an airy gust of harmony, steel and organ.

"Slow Blower" is a lighter-weighty piano ballad. Thayer's delivery is sweet and vulnerable, buoyed by swelling organ textures and fast, dexterous guitar lines.

Bottom of the Sky closes with "Star Heart Is Not Your First Car" a clever paean to youth, and loving and loving with "Trash your first car, and walk safely away," says Thayer, before concluding, "Remember, your heart is not your first car."

Bow Thayer and Perfect Trainwreck celebrate the release of *Bottom of the Sky* this Sunday, November 20, at the Tupelo Music Hall in White River Junction.

DAN HOLLES

Nick Cassarino Trio, *We Got Fire to Bring*

(SELF-RELEASED CD)



The prodigal son returned: Having spent the last several years plying his trade in the jazz-theaterland environs of New York City, native jazz guitar prodigy Nick Cassarino is coming home — at least for a night or two — with an intriguing new record in *We Got Fire to Bring*.

Plus, expecting a show on jazz guitar will likely be surpassed by the disc's opening cut, "I'll Push On." The tune's driving country shuffle lays waste to any notions of shoady, true-form exploration. Cassarino locks the tune with a

rich, expressive vocal delivery that personifies the group's self-described "power soul" vibe. The song's main melody is both a powerful and soulful front man, unfurling into strident lyrics with a style that complements his superior guitar chops.

The title track follows and leans more heavily on Cassarino's jazz background, but the effect is less satisfying than the preceding cut. The tune seems to lose focus amid unrelenting swelling that is technically impressive but overloads the song and, more importantly, Cassarino himself.

The band returns to form on "Joy," which centers on a gorgeous little guitar theme. Drummer Cesar Elias and bassist Gavin Crooks frame Cassarino's deft, soaring lines with artful subtlety. The song builds into a tune, swirling groove before Cassarino opens up with a brilliant exhibition of vocal bombast.

"Holding On" is a mesmerizing ode to love that switches gears seamlessly at every verse, vacillating between frantic funk and drives out, moose grooves. Here Cassarino indulges a harder edge, tearing through a meaty, metal-inspired solo that would shake the average hardrock lead player. Dude is a monster.

"Walk on Water" promises rapture from the head, capturing intensity of the previous cut. Cassarino ruminates on an internal struggle between personal angst and demons over a freely flowing work of bright guitar tones. Elias and Crooks once again highlight Cassarino's shimmering work with expert care.

"Rushes" is a driving, gospel-inspired soul ballad and easily the album's most accessible cut. Cassarino puts his otherworldly chops and jazz sensibilities aside in favor of a relatively straightforward arrangement. As such, the focus rests solely on Cassarino as a vocalist, which is a very good thing — as is the transcendent guitar solo midway through.

We Got Fire to Bring closes with a live cut, "Only Love." Cassarino preaches his gospel with a slow-burning blues number that simmers over the din of clinking glasses and bar chatter. As Cassarino fuses it up, you can feel an atmospheric change in the mood, punctuated by rapturous lyrics and bursts from the crowd, which becomes as vital to the cut as Cassarino himself.

The Nick Cassarino Trio releases *We Got Fire to Bring* this Friday, November 18, at the Marriot Harbor Lounge in Burlington.

DAN HOLLES

Tupelo MUSIC HALL

MARTIN SEXTON

Thursday, Nov. 18
8:00 pm

THE JESSE COLIN YOUNG BAND

Friday, Nov. 19
8:00 pm

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— Dan Williams

BOW THAYER & Perfect Trainwreck and JEFFREY FOUCALT & Get Sober

Saturday, Nov. 20
8:00 pm

THE DAVID BROMBERG QUARTET

Sunday, Nov. 21
7:00 pm

EDDIE MONEY

Friday, Nov. 26
8:00 pm

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Anatomy Lesson

Steve Budington, "Homunculus"

Steve Budington's show at the Froehne Gallery begins with a chilling warning: "This exhibit explores the anatomical human form and contains imagery which may seem objectionable to some."

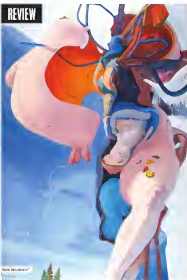
Visitors expecting erotica will be left long, however. While the exhibit does feature penis art, along with a sperm sculpture and a couple or two "homunculus" (a word that its disclaimer defines as "miniature") in the shape of scaly, budging deconstruct and distort the human form, which then gets swirled into surreal shapes. Techno prostheses such as carhubs and microphones are often attached to these disassembled bodies, in one work, tiny teeth sprout like neurons on a female thigh. Some of Budington's imagery verges on the grotesque.

But that's not to say the exhibit lacks aesthetic pleasure.

BUDINGTON WORKS IN A BAROQUE, SENSUOUS MANNER, FILLING LARGE SURFACES WITH BRIGHTLY COLORED GANGLIA, FLOATING BRAIN SHAPES AND CHUNKS OF FLESH.

Having earned an MFA from Yale in painting and printmaking, Budington clearly knows something about art history. And, in commentaries on individual pieces available to Froehne visitors via cellphones, he references a couple of big guys in the Western canon, Leonardo da Vinci and Gustave Courbet, as well as the smaller-caliber namesake Rene Magritte. By the very act of putting print on canvas, Budington announces his respect for, and inclusion in, a traditional tradition opened by many of his contemporaries — so well as many contemporary curators.

But Budington also challenges European art heroes. In one of 12 small paintings hung together as a grid, he processes a trio of penises dangling from some other underdimensioned body part. He mixes this work to Courbet's "Origin of the World," which, as he delicately point,



Steve Budington's "Homunculus"

present a full-frontal view of "a woman's anatomy." His ambition here, Budington declares, was "to make a painting that scared Courbet."

Budington's style can be satisfyingly minimalist, as in "Balance," the most modestly scaled of about a half dozen stand-alone paintings displayed on the Church Street side of the gallery. This simple, off-centered composition of fish, teeth and, most of all, tangas as an otherwise all-white canvas looks like a less boring version of the Rolling Stones'

logo. Viewers who roll up the artist's cartoonish wall hints that those two men connecting the tangas to a "glorified woman's love" represent an apparatus that, in real life, enabled a lesser-known woman to regain her sense of balance. But the painting can also be appreciated purely for what it is, sans explanation.

Mostly, Budington works in a baroque, sensuous manner, filling large surfaces with brightly colored ganglia, floating brain shapes and chunks of flesh that may call to mind Francis Bacon's slabs

of raw meat. In exuberant pieces such as "Roundabout," Budington shows us he's having a hard time letting us off with just.

A selection of drawings in the gallery's rear room distill the therapist down a few degrees. In a telephone commentary accompanying the section of the show, Budington describes his mostly graphic and collage drawings as "the DNA for my work." Indeed, images of cars, microphones and eyeballs attached to some of these short snippets, enlarged and elaborated, on some of the canvases in the front room.

It's also interesting to hear Budington discuss the process of composing his drawings and oils. He speaks of a work as though it's an active partner in its own creation. "I often feel the painting is telling me what to do," the artist confesses. "In my last drawing, regular-guy voice." Over time, it yields a clear idea of what the image is about.

As its title indicates, this is a shared show in which the artist is riffing on imagined versions of the human form. More specifically, Budington is engaged here with "cortical homunculus" or "a remapped image of the human form that scales body parts in relation to the degree of sensory input present in each area," according to the wall text introducing the show. Ears, mouth, hands, synths and, yes, genitals are their predominant elements in many of these works.

Add to that the artist's interest in the "posthuman." As he observes in a 2008 interview on the University of Vermont's website, some 21st-century Americans are being transformed into cyborgs by their dependence on "technological prostheses" such as laptops. From that perspective, it becomes possible to see the artist's image of carhubs sprouting from penises as his quinquennial melding of the sexual with the conceptual.

A painting prof at the University of Vermont in his early thirties, Budington qualifies as an emerging artist with an intriguing, possibly heretofore postmodern as well as posthuman, art. It'll be interesting to watch him "bud" in Burlington.

KEVIN J. KELLEY

F Steve Budington: Homunculus
Froehne Gallery/Burlington Through
January 31; Burlington.org/artand
burlingtongallery

Home Is Where the Art Is

BY LAUREN ORER

The Borough Gallery & Studio is not just average street-level art space. For one thing, it's not anywhere near a street. Whereas to the South End gallery — take the first right after the tracks on Myan Avenue — would most likely need a map and compass to find the place, or waded to it from view behind the old BRADA office, that there's OK, Borough is a clandestine quality adds to the gallery's mystique.

The venue also stands apart from most other Burlington-area art spaces in its commitment to showing emerging artists. Borough is an attempt to bridge the gap between, say, restaurant walls and larger showrooms such as the Fine House Center for the Visual Arts, says director Shavna Cross.

So far, Borough has remained true to its mission. For nearly three years, the small gallery has hosted group shows featuring work by local contemporary artists as well as artists from New York City, Philadelphia and Santa Fe. For many of them, Borough was the first opportunity to break out of coffee-shop galleries and into a more "official" exhibition space.

Borough Gallery & Studio was born in early 2008 after Cross, who had been interning for visionary painter Christine Gombosi in the space, suddenly found herself with an extra studio on her hands. Gombosi left Vermont "on a whim," Cross says, and the space was suddenly handed down to the young artist.

The name "Borough" is a play on words, meant to evoke the annual feel of burrowing underground while also capturing the notion of an independent municipality. Cross affectionately refers to the place as a "self-governed coin-making machine."

Since taking over the space, Cross, 26, has filled the studio — a part of Maggie's Hat Brewing Company's first home — with life-minded artists. "I know I wanted to be around other people," she says. "Like the whole idea of having a creative, supportive community."

By April 2009, the studio boasted four artists, including abstract painter Gail Whelan, installation artist Emily Wilson and writer Stephen Orskov. In August of that year, after a successful open studio show, Cross exhibited "Bright Young Things," a showcase of 10 local emerging artists.

"For most people, it was their first show ever," she says. "These are people who are working their nine-to-fives or



Shavna Cross

I LIKE THE WHOLE VIBE OF HAVING A CREATIVE, SUPPORTIVE COMMUNITY.

SHAVNA CROSS
BOROUGH GALLERY

their 12-to-16ths just to support their artist habit. There was just all this amazing artistic energy with nowhere to go."

The show was an unexpected success — 30 percent of the pieces sold at the opening. buoyed by the enthusiasm that accompanied Borough's first show, Cross mounted another in December. This one, called "The Place You Hang Your Hat," featured work pegged to the theme of home — the artist's relationship to a home or lack of one. The concept was appropriate, considering many of the artists, including Cross, were recent college graduates trying to find their home in the world.

Borough consists of a left-lie space above a room that has the feel of a subterranean bunker. The upper level, with its beaming exposed beams, warm brick walls and skylight, is part den, part studio. A ruggedy couch, a well-worn futon and some portable-sale chairs populate a section. Beside the couch is a stack of eclectic books — Benjamin Hoff's *The Tao of Pooh*, Herman Hesse's *Siddhartha*, a copy of the *Blindfold* Gits and a few drawing manuals.

Cross' work — large-scale abstract paintings — takes up one corner of the gallery. On the other side of a partition stands a table filled with studio tools. Haley Reiboy's two-dimensional illustration catwalks. In a small room separated from the main space by a curtain, Orskov plays his trade as a writer. Media-media artist Kate Ashman shares the first floor duplex with the Burlington-based PhiloPops. Wilson and Whelan, two of Borough's original tenants, have left the studio.

Borough's most recent show, "Entropy: Restricted," in March, helped catapult the gallery beyond the local art scene. Note Cross says, artists from outside Vermont are getting in touch with her, asking to get into one of Borough's shows. Clearly, emerging artists are hungry to find a platform for their work.

Cross, whose nine-to-five is at Middlebury's Edgewater Gallery, is eager to help. Facilitating a showcase for young creative talent serves her own artistic interests, as well. The more art is happening around her, the more inspired she is. And there's plenty of art at Borough.

"This is an alternative space for anyone who has real artistic drive, for people who want to get their names out," Cross says. "We're serious about this. We put everything we have into this." □

Borough Gallery & Studio 100 Myan Ave., Burlington (through the former BRADA office) 262-2476. boroughgallery.com, www.boroughgallery.blogspot.com

ART SHOWS

EVALUATION OF THE EFFECTS OF THE 1997-1998 EL NIÑO

WALLS, WATER AND LIGHT (Dedicated to the VVM's commitment to modernism and technology associated with a civilised environment) will be again in focus, and primary themes different outcomes and (exhibitions) in focus, where and where. Through the modernist of Florence Museum VVM, in East region, India, 2000-2000.

MICHAEL CHAMBERS Accomplishments about the evolution and modulation of his career. Through November 2004, Shelburne Art Center, 1615 Elm St., Shelburne, VT 05483

EVERETT GROUP SHOW Prints, paintings, sculpture, glass, wood sculptures, wood-mounted books by Steve Campbell, Steve Packer, Greg Marston, Gary Swanson, Roger Cumbell, Gary Eaton, Lawrence Mandry, Perry-Rutten and Carol Shephard. Through November 30 at Mallon Building in Chicago. Info 262-7865.

RECAPITULATION Lovers' temple pairings by the Woodward Hotel. Through January 21st: *Arbuckle* (10) at the Main Room at Burlington. Info: 616-238-0000.

[illegible]

SANDRA MORGAN from *There, Green Hills of Ayr!* a paintings,confronting issues of housing rights and the absence of life in hospitals, not on display. Through November 29 at JPS Gallery, 6100, on 10th Avenue, 10th, 10th, 10th.

TECHNIQUE OF THE SAMURAI *Arms, armor, pike, shield and other artifacts illustrating Japanese warrior traditions. Through May 14 at Fleming Museum, UVM, in Burlington info: 802/253-3100*

STYLISH MURDER: A PORTRAIT OF THE MURDER-
MANNING artist's work, including: top row, of his
kisses; middle panels, have featured sculptural pieces
Manning can trace thoughts and emotions across. In a
murderous blackboard created for the exhibit, an
enquiry into his mind. (Manning's work is shown
November 2011; see www.manning.com)

STEEL MONUMENTS Homunculus' paintings and three-dimensional work depicting leaders that inspired by apocalyptic images influenced later technology from time to time. Through January 1st, Redhouse Gallery is featuring info.southwest.com

STEVEN P. BOCKHAM "Highways and Byways" depicts landscapes, mostly the Vermont painter/archaeologist/author. Through November 30 at Fairleigh Searles Jr. Gallery, 10 New Square, Tel. 802/249-9191.

IMMAGINATION And of sure! sophisticated technology skills by appropriating images of Perseus to explore and challenge how photography is used to characterize identity and self in its meaning. Through December 4 at SecondFloor Gallery in Webster Center for the Visual Arts, an exhibition, too, will mean.

MEMORIAL ARTISTS SALON Paintings, sculpture and photography by Steve Orr, Kriss Farny, Krista Johnson, Clark Platter II, Wendy Jackson, Anne Cal, MaryLizabeth, Gillen Kim, Michael Moss, Senior Base Language, Clay Kent, Hilary Welch, Clark Denkers, Gus Williams, and Mr. MacIntyre. Through

NEWMONT PHOTOGRAPHY GROUP Works from studios in a variety of styles. Through November 21st, Montclair's Burning Can will be 50% OFF!

Photographs, paintings and mixed media work from ten world-class artists will feature art on display through November 23 at *Intersections: Grounds for Burlington*. Info: 802.633.77

WEST JERSEY TUBES—CONTACT SUPPLY AND
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atkins. Also at the Kellogg-Hubbard L. Henry
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LEARN JAZZ "Jazzed he calls" says in an interview. Through December 31 at the Blue Barn at On an issue. www.barnat.com

EXHIBITION HALL Three Breathing Art's new paintings and hand works by the Breathing artist. Through October 1st at SACRILEGIOUS COURT lobby in Montpelier (info: 625-0343)

COASTAL EXPEDITION PHOTOGRAPHY CLIMAX CHARGE! Images taken on 1 two-day expedition of Alaskan glaciers and the life by mountaineers Southern Wundwin and British Glaciology photographer, and on David R. Brown, "The Great Glacier," 1998.

GOO GOO GOO GOOD VIBRATIONS: THE FIRST HIT SHOW GOO (WB) by acclaimed actress/producer Betsy Aronson, Judy O'Grady, Cynthia Donald, Vikki Kline and Judith

A GOOD FARM Industrial fairs, colorful photographs of ornamental landscapes draped by environmentalist art production. Through November 1 at Peckhams Arts Center Green Mountain College on Peabody, info 802 882 6626

JESSICA KAPINSKI *Editorial* She writes and submits on Through November that lives around in College in Poetry: info: 795-9475.

JUAN PEDRERO *Theory* is an Two/Visual computer artist of all persons and artistic card drawings. Through November 16 at

LENNAN & BETHLOD "What's New?" based on the company's new catalog, no. 10, and new products.

PRUL HOLLISTER Paul Hollister, 988, 3084, Part2) and Photographer, New York City, photographer who's been making his mark in the field since 1960. Through Mountains 2014, 11-12-2014.

RAISING GUNS How gunrights inspired by a recent

CHAMPAGNE VALLEY Moving folk photography, based on chance and place that appear to be points of abutment. Through January 31 at the

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10-11 FLYNN MAINSTAGE



Pink Martini
Wednesday, November 17 at 7:00 pm

[Flynn Mainstage](#)
[VPR](#)



Rubberbanddance Group
Friday, November 19 at 8 pm

[Flynn Mainstage](#)
[VPR](#)

BCA

图 1 展示了在 2010 年 1 月 1 日至 2010 年 12 月 31 日期间，中国各省份的 GDP 增长率。从图中可以看出，中国各省份的 GDP 增长率在 2010 年 1 月 1 日至 2010 年 12 月 31 日期间，呈现出明显的波动性。在 2010 年 1 月 1 日至 2010 年 12 月 31 日期间，中国各省份的 GDP 增长率在 2010 年 1 月 1 日至 2010 年 12 月 31 日期间，呈现出明显的波动性。在 2010 年 1 月 1 日至 2010 年 12 月 31 日期间，中国各省份的 GDP 增长率在 2010 年 1 月 1 日至 2010 年 12 月 31 日期间，呈现出明显的波动性。

A close-up photograph of a hand holding a small, round, colorful egg decorated with various patterns and colors. The background is dark and abstract, with a large, dark, irregular shape that resembles a shadow or a splash of paint. The lighting is dramatic, highlighting the textures of the egg and the hand.

HOMUNCULUS
Steve Budington
FIREHOUSE GALLERY ON CHURCH STREET
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Studio Place Arts' 10th Anniversary and Holiday Members' Show

The Barre gallery's official birthday was November 11, but the celebration starts Saturday at the opening for the annual members' show, which features diverse works by some 90 artists. And celebrating a decade, says SPA's executive director Sue Higley, is an important milestone: "Getting to 10 means people do view us as real, especially during such a challenging economic time," she says.

Indeed, with something like 1800 paying members and more than 3000 friends as an email list, the gallery as a restored 1860s building has a lot to be proud of—including a number of group and solo exhibits throughout the year, art classes for all ages, and an association with Barre's longstanding granite-carving industry. One of two annually occurring shows, "Rock Solid," presents works in the medium each fall.

Higley also points with pride to the gallery's freedom-of-expression policy—the only Vermont art center to have an official one, she says. The statement,

which asks patrons to visit the gallery "with an open eye, mind and heart," is posted by the front door. In a working-class town with potentially conservative residents, taking a bold stand against any type of censorship is admirable. On the other hand, it's in keeping with Barre's feisty political history.

Like most art enterprises, SPA is a nonprofit supported by "your traditional choice of funding," Higley notes. One source is a two-week phone-a-thon fundraiser beginning this week. "People who make a decision during this time will get their names on a celebratory graphic—you can see it on our website home page," she says. Reseller versions of the graphic with donors' names on them will be affixed to the front window of the gallery for all to see.

The SPA Members' Show is an view through December 31 and opens with a 10th-anniversary reception this Saturday, November 20, 6-6 p.m. Info, 479-7369; www.studioplacearts.com

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Richard Carter, bass
Arnell Davis, drums, vibraphone
Keith Alexander, guitar
Arnell Law, alto & soprano sax

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Curses, Follies Again

After Dustin Matthews Marshall, 26, tried on a pair of jeans at a Wal-Mart store in Gallatin, Texas, and walked away without paying, police identified him because he left his old jeans behind, along with his wallet. (Nashville's WTVF-TV)

Police spotted a thief fleeing a Wal-Mart store in Alliance, Ohio, and gave chase but lost him. Less than an hour later, dispatchers received a call from a man reporting that a friend called to say he'd been hiding in a Dumpster behind a Wal-Mart when a trash truck crushed the Dumpster and began compacting him. "He had been compacted several times," an officer said after police located and rescued suspect James Michael Brenno, 37. "He was just begging us to wreck the truck." (Cleveland's WKYC-TV)

Be Seeling You

A British woman is selling cameras with laptop computers to monitor closed-circuit surveillance cameras in businesses. Monitors who spot suspicious behavior print "society businesster" and send a photo image of the potential crime. Monitors who catch offenders in the act can win up to 1000 pounds (\$1600) in cash from Internet fans, which distributes the accompanying tag. The monitors pay a fee to subscribe, must be over 18, and aren't able to choose which footage they see or view profiles in their local area. (Reuters)

Second-Amendment Follies

Stanford Rothman, 63, told police in Boulder, Colo., he woke up to a "bang" and found he'd been shot in the left knee. Noting that Rothman keeps a .38-cal handgun near his bed, Sgt. Paul Belchenbach said investigators concluded the wound was accidental and probably occurred while Rothman was sleepwalking. (Boulder Daily Camera)

When Los Angeles County sheriffs deputies responded to a liquor store robbery, the store manager met them and began pointing behind the dispenser to indicate the direction the robbers fled. One of the deputies, a trainer, mistook the manager's index finger for a gun aimed at them and fired eight rounds at the manager. All the shots missed. (Los Angeles Times)

Revenue Reflections

Owen Sound, Ontario, will receive \$12,000 from an agency that is replacing eight mirrors with television screens in seven restaurants at a city community center. The screens display digital ads but use motion detectors

to change to mirrors when a person approaches them. "It sounds really weird," Mayor Ruth Lowell Scamers said after the city council agreed the five-year contract with KB Media Inc. (Owen Sound's Star Times)

Sitting Pretty

German scientist Ralf Nais invented the "Totally Chair," which warns others who are sitting wrong or have sat too long. "Four touch sensitive sensors on the seat of the chair and another four in the back of the chair detect how the user is sitting," Nais explained. "The chair gets a signal to go to a computer via a Bluetooth module." The chair then alerts the other to change position. (Reuters)

Bad Day Got Worse, Then Better

A 54-year-old woman in Redwood, Calif., rear-ended a car in front of her at a red light while she was fiddling with her cellphone. The driver turned out to be Blackwood Police Chief Chris Magnus. "I saw her crawling up on me," he said. "She had her head down, looking at the phone."

Magnus added that he had previously encountered the same woman when he was behind her while she was so focused on her cellphone that he had to break his horn to get her to move.

After their fender bender, the woman explained she had been distracted because she was looking down to find her Bluetooth hands-free device. Magnus didn't cite the woman because he was involved in the incident, and the officers who responded to the accident didn't see it, so the woman drove off without a ticket. (Contra Costa Times)

Sercurity Now

Hoping to calm people who receive parking tickets, city officials in Cambridge, Mass., began including pop guns on the back of tickets. Alexia Clippinger, who heads the city's transportation department, explained the 60,000 tickets were part of a public art project intended to "debunk the idea that all parking tickets are a hostile action." (Boston Herald)

A Wedding Night to Remember

Friends of the groom at a wedding reception in Wales, U.K., celebrated by cheering him up as the air as part of what his sister-in-law described as a "traditional dance." They failed to catch him, however, and the 29-year-old man landed flat on his back and had to be taken to the hospital with neck and back injuries. (Chicago Sun-Times)

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BIG HEAT (PAGE 2)

MORE FUN!
FREE WILL ASTROLOGY (PAGE 3)
& NEWS QUIZES (PAGE 4)



⊗ CALCOKU BY JOSH REYNOLDS

DIFFICULTY THIS WEEK: ★★★

For the checking the numbers it is only about 10 cells and the column. The numbers in each row and column must sum to the number in the top-left corner of the grid. The numbers in each row and column must sum to the number in the top-left corner of the grid. The numbers in each row and column must sum to the number in the top-left corner of the grid.

⊗ SUDOKU BY JOSH REYNOLDS

DIFFICULTY THIS WEEK: ★★

Place a number in the empty boxes in such a way that each row, column, each column box and each 3x3 box contains all the numbers from 1 to 9. The same numbers cannot be repeated in a row or column.

★ = MODERATE ★★ = CHALLENGING ★★★ = HARD BOY! — FIND ANSWERS & CROSSWORD IN THE CLASSIFIEDS SECTION

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Mr. Ogg



NO EXIT

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REYNOLDS 1, 2010

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REYNOLDS 1, 2010

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NO EXIT: ANDY SINGER

AMERICAN ELF: JAMES USCHALKA

DELICATE BALANCE: JAMES USCHALKA

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On November 8, talk Daniel Carrier was apparently in a hurry. Mom and dad arrived thinking that they'd soon have a sibling for three-year-old Annika but little did they know how soon! Their adorable 9lb/16oz, 20-inch son has lots of dark hair and just the best chubby little arms. We know this because Mom explained just like his sister at this age he likes being cuddled in his blanket. Mom knows best because little talk was sleeping soundly when we arrived. Big sister Annika was quite sure what to think so she was hanging out with dad. Wendy and Daniel Carrier live in Montpelier with their lovely son and daughter.



Julie A. Vogt
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Rebecca Cetrangolo
RN, CNM



Margaret L.
Bradley, PhD
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Christine S. Schneider
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